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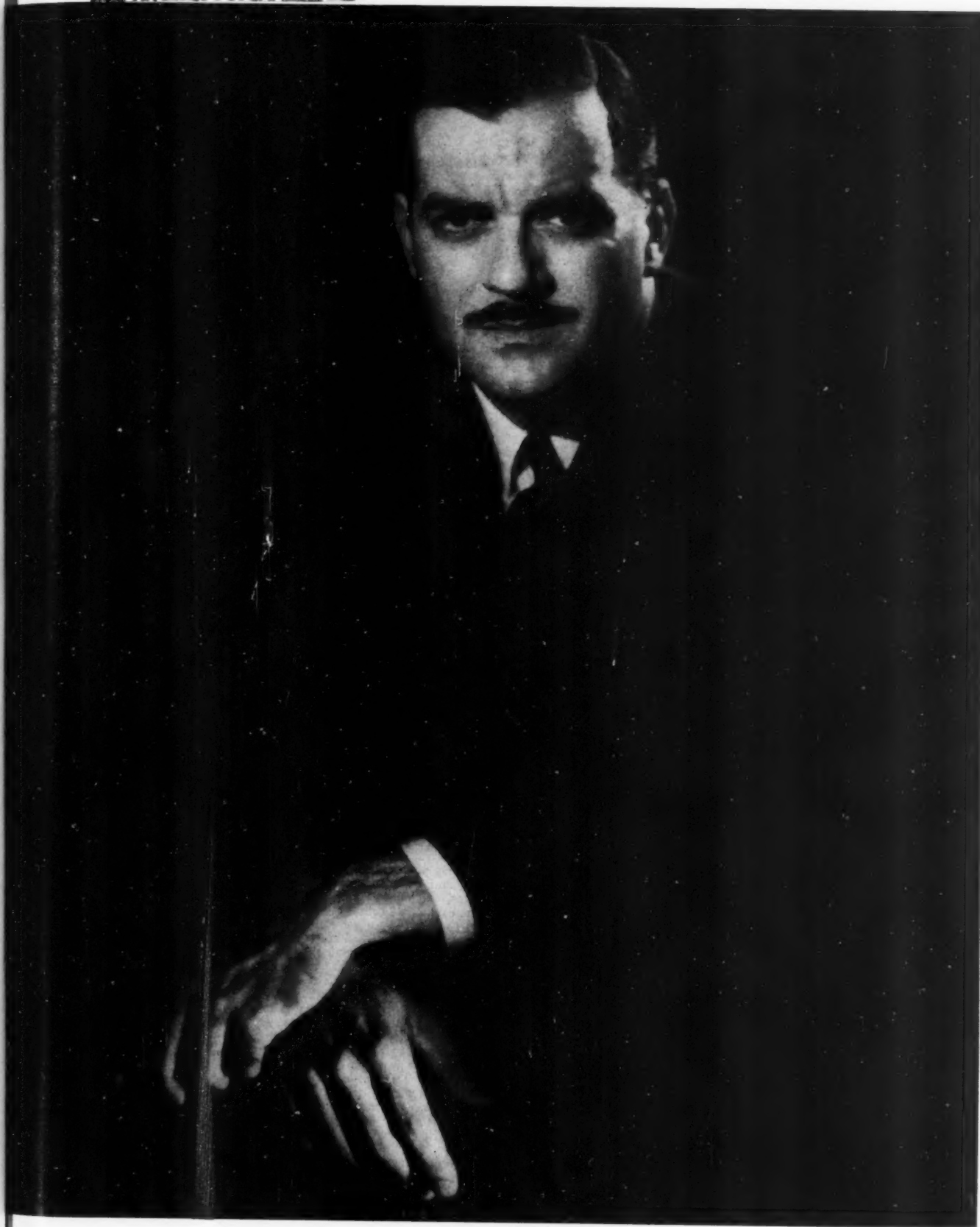
# MUSICAL AMERICA

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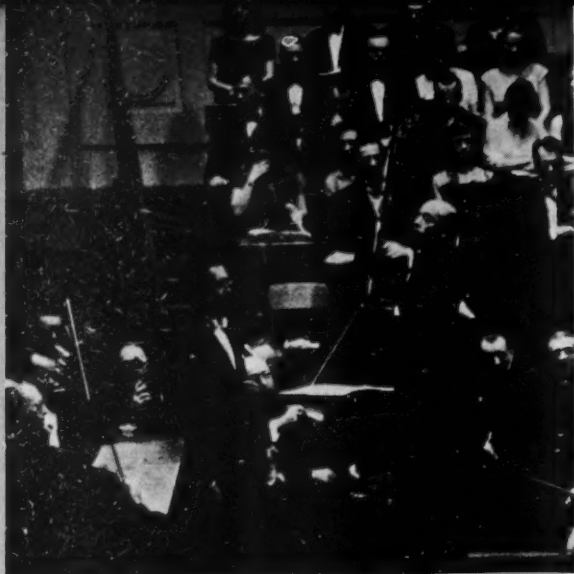
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JUNE

1953



JORGE BOLET



Cesare Siepi  
and  
Eugene Ormandy  
with the  
Philadelphia  
Orchestra



Dorothy  
Warenskjold



Rudolf  
Firkusny



Janice  
Moudry



Thor Johnson  
and  
Normand Lockwood  
(Photographs by  
Adrian Siegel)

# THREE MUSIC FE

## University of Michigan holds its 60th annual May Festival

By MILDRED K. BARSDALE

Ann Arbor, Mich.

THE sixtieth annual May Festival of the University Musical Society attracted audiences totaling 30,000 for the six concerts presented on April 30 and May 1, 2, and 3, in Hill Auditorium on the University of Michigan campus.

The Philadelphia Orchestra, conducted by Eugene Ormandy, with Alexander Hilsberg as guest conductor; the University Choral Union, with Thor Johnson as guest conductor and Lester McCoy as associate conductor; and the Festival Youth Chorus, conducted by Marguerite Hood, were the participating organizations. The soloists included Zinka Milanov, soprano; Cesare Siepi, bass; Alexander Brailowsky and Rudolf Firkusny, pianists; and Zino Francescatti, violinist. The quartet of soloists for Bach's B minor Mass was made up of Dorothy Warenskjold, Janice Moudry, Harold Haugh, and Kenneth Smith.

Charles A. Sink, president of the University Musical Society, and his musical associates had planned a series of programs designed for an auditorium seating 5,000, and they were indeed successful in satisfying the six capacity festival audiences, if enthusiasm can be used as a measuring rod.

The concerts were noteworthy for the premiere of a commissioned score and the performance of several works new to the festival repertoire. They carried judicious proportions of twentieth-century and other standard repertory items, including one great work from each half-century since 1700.

There were exceptionally fine performances of masterpieces and moments of musical excitement and unsurpassed beauty. Yet when the 24 works offered in the six concerts had been heard, the wish remained that, with some of the world's finest performers at their disposal, the festival directors would assume more positive leadership in program building and artistic unity. This could be one of the great festivals of the world.

Four performances stood out: Mr. Francescatti's seemingly incomparable realization of Beethoven's D major Violin Concerto, the Philadelphia Orchestra's playing under Mr. Ormandy's direction of Hindemith's Mathis der Maler and Haydn's Le Midi Symphony, and Miss Milanov's singing of

the Beethoven scena and aria, Ah, perfido!

When Mr. Ormandy conducts the Philadelphia ensemble in Ann Arbor a rapport seems to spring up between the audience and players that would make any program festive in character. After eighteen years of spring concerts in this university town, seventeen of them led by Mr. Ormandy, there is a congeniality immediately infectious to newcomers in both the orchestra and audience. This seemed particularly true of the three evening concerts conducted by Mr. Ormandy this year. From Brahms's Academic Festival Overture, which opened the series, through Michigan's The Victor's march, played as a farewell piece, the conductor's dynamic friendliness set the tone for this major campus event.

Alexander Brailowsky, playing the Chopin E minor Piano Concerto in the opening program on Thursday, April 30, was substituting for Myra Hess, who had listed the Schumann A minor Concerto. Similarly, Prokofiev's Seventh Symphony replaced the scheduled Sixth, following Mr. Ormandy's arrangements to add this last symphony of the late Russian composer to the orchestra's repertoire late in the season. (Its performance at Ann Arbor was its sixth in America.) However, the resulting program—the Brahms overture, Chopin concerto, and Prokofiev symphony—was not satisfying without a work of deeper musical significance than these three.

While opinions on the Prokofiev varied, with some preferring its frankness to the imitative sophistication of the Classical Symphony, it was a work that struck the popular fancy with its rather banal rhythmic themes. Throughout the work the fleeting use of styles from Prokofiev's creative output suggested a tongue-in-cheek summary of his own work.

Mr. Siepi, soloist on Saturday night, revealed a voice of beauty and refinement in performances of Mozart's aria Mentre ti lascio, o figlia, K. 513; Ella giammai m'amò, from Verdi's Don Carlo; and a monologue from Salvator Rosa, by the nineteenth-century Brazilian composer Carlos Gomez. This program also brought superb readings of Strauss's Don Juan and the aforementioned Mathis der Maler and concluded with the likeable Polka and Fugue from Weinberger's Schwanda.

Miss Milanov gave generously of her vocal gifts in the final program, (Continued on page 29)

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# FESTIVALS

## Bach Choir of Bethlehem sings again at Lehigh University

By ROBERT SABIN

### Bethlehem, Penna.

FROM all parts of the nation people came to Bethlehem, Penna., on May 15 and 16 to attend the 46th festival of the Bach Choir. For the writer, as for thousands of others, this festival has come to be an annual pilgrimage without which the musical year would not seem complete. What is the secret of the Bethlehem Bach Festival's attraction? Surely it is not a purely musical matter, for the performances have many faults as well as virtues. There are two-and-one-half times as many women as men in the choir, which makes balance impossible. The performances are given in Packer Memorial Chapel of Lehigh University, which has anything but ideal acoustics. And Ifor Jones, conductor of the Bach Choir, has a decidedly old-fashioned conception of Bach interpretation. He seems to love swollen, muddy climaxes in which the individual contrapuntal lines become lost; he indulges in rubatos, changes of tempo, and emotional exaggerations that remind one of Stokowski's treatment of Bach; and, like many choral conductors, he handles the orchestra badly, losing precision of attack and evenness of tempo in his attempts to mold phrases and indicate emotional nuances.

Why is it then, that this festival has a unique attraction even for those who are more or less purists in their ideas of Bach interpretation? The answer lies in the tremendous sincerity and love of Bach felt by Mr. Jones and the Bach Choir, in the familiarity with the music that has come through many years of practice, and in the atmosphere of the festival. The steel industry has not wholly destroyed the pastoral charm of old Bethlehem, and the townspeople and visitors alike actually feel the presence of Bach during the days in which they enjoy his music in friendly communion with each other.

A glance at the membership list of the 172 members of the Bach Choir reveals an impressive devotion. One of the first sopranos, Lilly Geisinger, has sung with the choir for 51 years; one of the second contraltos, Mrs. George W. Halliwell, has been a member for 54 years; and one of the basses, H. J. Wiegner, Sr., joined it 51 years ago. These are the only three members of the original choir still active, but many of the present members have been singing in the choir for forty, or thirty, or twenty years. Bach has become a part of their lives. When the first mighty Kyrie rings out, at the beginning of

the Mass in B minor, one knows that it is truly a cry of worship as it would have been in Bach's time.

The program on the afternoon of May 15 was made up of three cantatas: O Jesu Christ, Thou Prince of Peace (Du Friede Fürst, Herr Jesu Christ), No. 116; Erforsche mich, Gott, und erfahre mein Herz, No. 136; and Himmelskönig, sei willkommen, No. 182. The vocal soloists were Phyllis Curtin, soprano; Eunice Alberts, contralto; Leslie Chabay, tenor; and Kenneth Smith, bass. The orchestra, largely recruited from the Philadelphia Orchestra, was headed by David Madison, concertmaster. Vernon DeTar was the organist; and Mary H. Givens the pianist.

This was the least effective session of the festival. The Cantata No. 116 was sung in English, and the choir seemed less comfortable in it than it did in the works sung in German. Mr. Jones had his troubles with the orchestra, despite the fact that it was made up of first-rate musicians. But things went better in the succeeding cantatas. Mr. Jones achieved an exciting effect with the passage beginning Es kommt ein Tag, in the Cantata No. 136, in which the text (presumably compiled by Bach) proclaims that "the anger of his [God's] zeal will destroy what hypocrisy and deception have devised". Bach never composed anything more poetically vivid than this. The glorious opening chorus of the Cantata No. 182, a vision of heaven overwhelming in its splendor, was stirringly sung.

Miss Curtin sang only in the first of the three cantatas in this program, but with such gleaming purity of tone and clarity of line that one was impatient to hear more from her. Miss Alberts' rich voice would have been even more affecting, had she refrained from occasional touches of unctuousness in her singing. So voluminous a tone is always a temptation to emotional excess.

The evening session on May 15 brought some inspired singing by the choir and some beautiful work by the soloists. It opened with the Magnificat. Mr. Jones obtained some stunning climaxes in this work, and he made it a true hymn of praise; but his tempos were peculiar, and he introduced some effects that seemed out of place. After a stirring opening, he slowed the tempo of Et exultavit spiritus meus so that it lost all its vitality. Nor did it seem logical to



Call-Chronicle Photo

Ifor Jones conducts the Bach Choir in the 46th annual Bethlehem Bach Festival, held last month in Packer Memorial Chapel at Lehigh University.

introduce an ethereal pianissimo at the phrase et sanctum nomen eius. After all, this is a resounding praise to the Lord and a proclamation of the glory of his name. The contralto solo, Esurientes implevit bonis, was almost twice too slow. But with all these questionable features, this was a moving performance. The orchestra, with Burnett Atkinson as the able flute soloist, did its best to make Bach's Suite in B minor sound noble and precise, but it was working against hopeless odds in the form of Mr. Jones's fluctuations of beat and sentimentality of treatment.

The Cantata No. 110 was sung with hair-raising intensity. At the opening, the brasses grazed catastrophe, but this was soon forgotten in the magnificent singing of the chorus. The soloists also distinguished themselves, notably Mr. Smith in his difficult aria. In memory of Laura Kisthardt, a member for 34 years, the choir sang

Du süsse Liebe, with exquisite tone and an unforgettable pianissimo.

Quite rightly, Mr. Jones varies his treatment of the Mass in B minor from year to year. It would be a mistake to set rigid tempos and inflections. This year, his tempos were almost all on the deliberate side, which enabled the chorus to keep the contrapuntal lines clearer than it would at a brisker pace. The faults mentioned at the opening of this article were in evidence, but it was impossible to resist the urgency and the religious fervor of the choir's singing. The solos and duets were also eloquent.

On the morning of May 16, Agi Jambor, pianist, offered a program of Bach's keyboard works at the Parish House of the Cathedral Church of the Nativity. It was made up of the Prelude and Fugue in A minor; Toccata in F sharp minor; Partita in C minor; Aria Fariata à la Maniera Italiana; and Toccata in D major.

## Eastman School of Music offers a festival of American works

### Rochester, N. Y.

THE Eastman School of Music's twenty-third annual Festival of American Music was held here in Kilbourn Hall from May 4 through 10 under the direction of Howard Hanson. The basic plan of presentation that has been followed throughout the years was retained. An opera was produced, and three orchestral concerts, two chamber-music programs, and a wind ensemble program were played.

The festival opened with two successive performances of Weill's Street Scene, which was given by the school's opera department under the direction of Leonard Treash and Ward Woodbury. On May 6, Mr. Hanson led the Eastman-Rochester Symphony in works by Bergsma, Barlow, Hanson, Copland, and Harris, as well as the first Rochester performance of Alan Hovhaness' Concerto for Orchestra. The newly-organized Symphonic Wind Ensemble, conducted by Frederick Fennell, was heard on May 7 in compositions by Schuman, Gould, Piston, Persichetti, Bennett, and Barber. The Eastman School Student Quartet, with assisting artists, played the first performances of Robert Palmer's Quintet for Piano, Clarinet, and Strings and Karl Ahrendt's String Quartet in a program that also listed Maurice Weed's Quartet in D.

Mr. Hanson and the Eastman-Rochester Symphony appeared again on May 8, when Henry Cowell's Fifth Symphony was played for the first time here. The conductor's own Symphony No. 4 and shorter works by Riegger, Rogers, Keller, and Mennini were also performed. The school's resident quartet — André de Ribautpierre, Paul White, Francis Tursi, and Gabor Rejto—devoted the second half of its concert, on May 9, to Bloch's Second Quartet; compositions by Walter Hartley, Lyndol Mitchell, Herbert Inch, and the late Beryl Rubinstein were also offered.

The festival closed with a Founder's Day concert played on the afternoon of May 10. The Eastman School Broadcasting Orchestra was conducted by Mr. Hanson in the first performances of William Purcell's Three Biblical Sketches, Walter Hartley's Concerto for Piano and Orchestra (with Armand Basile as soloist), and Ron Nelson's Overture, Savannah River Holiday. The program was completed with works by Powell, Menotti, and McDonald. During this concert Mr. Purcell was announced as the winner of the new Edward B. Benjamin Composition Award of \$500, given by a North Carolina philanthropist and music lover for a work essentially calm in spirit. The winner, like Mr. Weed, Mr. Hartley, and Mr. Nelson, is an Eastman student.



## Philharmonic Lists Soloists for 1953-54

The New York Philharmonic-Symphony has announced its soloists for the 1953-54 season, opening Oct. 8 and closing May 2, 1954. Leon Kirchner will be the soloist in the New York premiere of his own piano concerto, and John Simms will be heard in the premiere of Philip Bezanon's Piano Concerto and the first local performance of Aubert's Fantaisie for Piano and Orchestra. Other pianists scheduled to appear are Jacques Abram, Paul Badura-Skoda, Jean Casadesus, Robert Casadesus, Rudolf Firkusny, Leon Fleisher, Lelia Gousseau, Nicole Henriot, Dame Myra Hess, Eugene Istomin, Byron Janis, William Kapell, Jacob Lateiner, Rudolf Serkin, Soriano, Daniel Wayenberg, and James MacInnes. Mr. MacInnes will be the soloist in the orchestra's first performances of the Schönberg Piano Concerto, and Mr. Serkin will appear in a special program of five works for piano and orchestra. The duo-pianists Whittemore and Lowe will be heard in the first performances of Ernst Krenek's Concerto for Two Pianos and Morton Gould's Dance Rhapsody, both scores written for the artists.

A new concerto for violin by Richard Mohaupt will be introduced by Michael Rabin, and Benjamin Britten's D minor Violin Concerto will be played by Yehudi Menuhin. Alfredo Campoli will make his American debut in Lalo's Symphonie Espagnole. The remaining instrumental soloists listed for next season are the violinists John Corigliano, Mischa Elman, Zino Francescatti, Erica Morini, and Isaac Stern, and the cellists Leonard Rose and Laszlo Varga.

Dimitri Mitropoulos, musical director of the orchestra, will conduct the performances of Beethoven's Missa Solemnis postponed from the 1952-53 season, with Eleanor Steber, Nell Tangeman, Harvey Smith-Spencer, and Jerome Hines as soloists and the Westminster Choir, John F. Williamson, director.

Scheduled to make their annual appearances on the Philharmonic-Symphony podium are Bruno Walter, George Szell, and Guido Cantelli. Andre Kostelanetz has been engaged for the first time as guest conductor and will conduct three Saturday night concerts.

## New Concert Series Set for Town Hall

The Concert Society of New York, Inc., a non-profit organization under the management of Henry Colbert, has announced its first season of sixteen concerts, to be given next winter at Town Hall of Sunday afternoons at 5:30. Elisabeth Schwarzkopf, of the Vienna State Opera and the Covent Garden Opera in London, will make her first and only American appearance next season in the society's initial program, on Oct. 25. Another New York debut will be made by the Stuttgart Chamber Orchestra, under the direction of Karl Muenchinger, on Feb. 14.

In a program scheduled for Jan. 17 Szymon Goldberg will conduct his string ensemble for the first time in New York since 1949. His program will include the first local performance of a solo violin sonata by Prokofiev. Paul Doktor will appear as soloist in Mozart's Sinfonia Concertante. The Saitenberg Little Symphony, Daniel Saitenberg, conductor, will be heard twice during the series. Its first program, on Jan. 31, will feature Mieczyslaw Horszowski as soloist in Mozart's D minor Piano Concerto,

## Highlights of the News

### DOMESTIC:

¶ **University of Michigan Musical Society, Bethlehem Bach Choir, and Eastman School of Music** present annual festivals (Pages 2 and 3).

¶ **Martha Graham** introduces new dance work in one-week season at the Alvin Theatre, May 17-23 (Page 5).

¶ **The Mighty Casey**, William Schuman's first opera, is given its premiere in Hartford, Conn.; **short operas** by Marc Blitzstein, Ashley Vernon, and Pierre Petit receive their first New York performances (Page 7).

¶ Several United States organizations announce their plans for **summer festivals** and concerts (Page 8).

¶ **Lew Christensen-Virgil Thomson** ballet, Filling Station, is revived during the **New York City Ballet's** spring season (Page 14).

¶ **Albert Spalding** dies at the age of 64 (Page 19).

¶ **Song of Affirmation**, a new symphonic cantata by Norman Dello Joio, is performed for the first time in the May Festival at **Cornell College** in Iowa (Page 23).

### FOREIGN:

¶ **New production** of Gluck's Orpheus and Eurydice is mounted by **Covent Garden** in London (Page 6).

¶ **Boris Blacher**, one of Germany's leading composers, celebrates his fiftieth birthday (Page 10).

¶ **Record industry** thrives in **India** 49 years after the introduction of the gramophone (Page 15).

and the second program will introduce Arthur Berger's Serenade Concertante.

Also listed for Concert Society appearances are the Pro Musica Antiqua of Brussels, Nov. 1; the New Music Quartet, with Nikita Magaloff, Nov. 8; the Albeneri Trio, Nov. 15; the Loewenguth Quartet, with Vronsky and Babin, Nov. 22; Irmgard Seefried, Nov. 29; the Quartetto Italiano, Dec. 6; the Virtuosi di Roma, Dec. 13; the New York Quartet, Jan. 10; the Hungarian Quartet, Jan. 24; the Paganini Quartet, with Hans Hotter, Feb. 21; and the Amadeus Quartet, Feb. 28.

The Concert Society, with Elizabeth Sprague Coolidge as honorary president, will fill the Town Hall dates formerly occupied by the New Friends of Music. The sixteen concerts are divided into two series of eight.

## Music Critics Circle Elects New Chairman

The New York Music Critics Circle has elected Miles Kastendieck, of the *Journal-American*, as its chairman to succeed Howard Taubman, of the *Times*, who assumed the post in 1951. Other officers for the 1953-54 season include W. G. Rogers, of the Associated Press, elected vice-chairman; and Harold Schonberg, of the *Times*, and Albert Elias, formerly of the *Compass*, re-elected secretary and treasurer, respectively.

## Virginia Symphony Concludes Tour

RICHMOND. — The Virginia Symphony, conducted by William Haaker, concluded its fourth annual spring tour on May 29. A nine-week season, opening with a concert in Lawrenceville, Va., on March 26, took the orchestra to nearly a hundred communities in Maryland, West Virginia, Kentucky, and Tennessee, as well as in Virginia.

## Anna Russell To Make Broadway Bow in Fall

Anna Russell will make her debut in the legitimate theatre next season in a revue to be known as Anna Russell's Little Show. Scheduled to open during the first week in September, the production will be under the aegis of Eastman Boomer, Miss Russell's manager and personal representative, and Arthur Klein, last represented on Broadway with the revue Tickets, Please!

Miss Russell will be supported by the Haitian dancer Jean Léon Destiné, prize winner at the 1952 Venice and Edinburgh International Film Festivals, and the magician Paul Duke, who appeared for two years with Sonia Heinie's It Happened on Ice. Additions to the cast will be made.

## Foreign Festival Music To Be Broadcast Here

American radio listeners will have an opportunity to sample several of the major festivals abroad this summer. The Columbia Broadcasting System has scheduled fifteen programs, each an hour and a half long, on successive Sunday afternoons beginning May 31 and extending through Oct. 4. James Fasset, CBS Radio Director of Music, will offer intermission commentaries from the various points. Scheduled broadcasts will originate from Rome, Florence, Bergen, Helsinki, Amsterdam, The Hague, Salzburg, Bayreuth, and Edinburgh.

## Ormandy Signs Contract Extension

PHILADELPHIA. — Eugene Ormandy has been signed for another five-year period as music director and conductor of the Philadelphia Orchestra. The present contract is the fourth successive five-year contract to be awarded Mr. Ormandy.

## New Greek Theatre Series for Los Angeles

LOS ANGELES.—A new organization, the Greek Theatre Association, has announced that it will present a summer series of music and dance events here in the 4,400-seat open-air Greek Theatre located in Griffith Park. With James A. Doolittle as manager, the association will open its season on July 6 when the New York City Ballet begins a four-week engagement, offering a new program each week.

During the first two weeks in August, the Fujiwara Opera Company, which is being brought from Japan for Greek Theatre appearances, will give *Madama Butterfly*, with the assistance of American artists in the roles of Pinkerton and Sharpless. The company appeared in New York briefly during a recent New York City Opera season.

Nadine Conner, Brian Sullivan, and Frank Guarrera are scheduled to sing leading roles in *La Bohème*, with which the season will close. The English translation to be used will be the one prepared by Howard Dietz and introduced by the Metropolitan Opera last season.

The Greek Theatre is said to be eminently suitable for the presentation of opera and ballet, since it has a complete duplicate stage, sufficient rehearsal and dressing room space, and adequate modern lighting equipment.

An independent opera producer in the Southern California region for the past ten years, Mr. Doolittle has to his credit more than seventy performances of opera. These varied in scale from intimate presentations of Menotti's *The Medium* and *The Telephone* to stage spectacles for the Hollywood Bowl. He has managed theatres, has produced and sent on tour light-opera and play productions, and has managed a financially successful series of plays produced in Los Angeles.

## Orchestra Completes Four-Month Tour

CHAPEL HILL, N. C.—The North Carolina Symphony, Benjamin Swalin, conductor, completed its eighth annual touring season on May 13 in Gastonia, N. C., after close to four months on the road. During its tour the orchestra covered some 10,000 miles in North Carolina, South Carolina, West Virginia, Alabama, and Tennessee.

While on tour the orchestra was divided into an ensemble of 25 musicians, the Little Symphony, to play in college communities and small towns, while the full orchestra of 65 appeared only in the larger cities. This year the Little Symphony played 27 regular concerts and 41 children's concerts, as well as seven special performances at Meredith College, Mars Hill College, Appalachian State Teacher's College, and Wake Forest College. The reduced orchestra also gave public-service programs at Camp Butler and at the Shriner Crippled Children's Hospital in Greenville, S. C.

Roanoke Rapids, N. C., had the orchestra on its Civic Music Series, and programs for Community Concerts were played at Selma, Ala., Welch, W. Va., Kingsport, Tenn., and Gaffney, S. C. Thirty children's concerts were presented in North Carolina as part of the orchestra's public-service program. More than 140,000 children attended these concerts free of charge. Nineteen concerts for adult audiences in the state were also given. Soloists were chosen at the orchestra's annual auditions last September.

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MUSICAL AMERICA

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# MARTHA GRAHAM OPENS ONE-WEEK SEASON WITH NEW WORK

**Entitled Voyage, it differs**

**from anything she has done before**

By ROBERT SABIN

MARTHA GRAHAM had a fascinating new work ready (or almost ready) for the opening program of her week's season with her company at the Alvin Theatre, on May 17. Voyage, as it is titled, was commissioned by the Katharine Cornell Foundation, Inc. It has a score by William Schuman, a set by Isamu Noguchi, and costumes by Edythe Gilford.

Voyage reveals the vast range and daring of Miss Graham's imagination. It is different from anything that she or anyone else has ever done before, and it is marvelously inventive in movement, gesture, and atmosphere.

Noguchi's setting consists of a doorway (on the top of which Miss Graham perches during one episode in the dance) and a couch shaped like a ship, with a prow. It is completely functional and at the same time beautiful and evocative. The costumes consist of conventional evening dress for Miss Graham and the three men in the cast, but what is done with both the conventions and the evening dress is a chapter in itself.

On the surface, Voyage is a pleasure cruise under luxurious conditions, but actually it is concerned with the struggle of a woman's soul with three men. Like Deaths and Entrances, it is a work that defies the ordinary conventions of time and occurrence. We do not know whether these men exist in the woman's imagination or whether they have actually played a part in her life. We do not know whether this is a real or imaginary voyage. But the dancing makes the whole experience perfectly plain to us.

## Unbearable Emotional Tension

At the beginning, all of the characters are formal and self-contained. But as the woman stirs the three men and becomes engaged in an emotional conflict with them, she begins to lose her self-command and her civilized restraints, or inhibitions, if you will. Finally, she lets down her hair. The men take off their coats in an ingenious passage of circling jumps and eventually emerge naked to the waist and barefoot. The emotional tension becomes almost unbearable. The woman is about to disintegrate completely, abandoning herself to two of the men. But the third, who has recovered himself and who is determined to save her from degradation, intervenes. Quickly, she recovers herself and pins up her hair. The other two men resume their clothes and all four characters resume the voyage, as if nothing had happened.

Miss Graham was magnetic as the woman, and Robert Cohan, Stuart Hodes, and Bertram Ross gave superb performances as the three men. At the first performance Voyage had some thin passages. By May 21, Miss Graham had tightened her own role and brought the rest of the work more into focus. And on May 23, when she closed the season with another repetition of Voyage, she had added a red scarf to her costume,

changed the climax of the work by making an effective exit, and added various other touches. By next season, Voyage should have reached definitive form.

William Schuman's score consists of piano pieces, originally composed for Sigma Alpha Iota fraternity, which commissioned them for its Golden Anniversary Convention. Miss Graham saw the dramatic possibilities in this music and asked the composer to make an orchestral score for her. Her intuition was right, for the music serves the dance perfectly and sounds so orchestral in conception that one cannot help wondering if the piano pieces will be very pianistic. They are to be played in Chicago at the convention of the fraternity on Aug. 18. Simon Sadoff conducted the score expertly, as he did all of Miss Graham's other scores.

The other works on the opening night program were Diversion of Angels, and Night Journey. Diversion of Angels is one of Miss Graham's loveliest works. It was flawlessly danced by Pearl Lang, Helen McGehee, Natanya Neumann, Robert Cohan, Stuart Hodes, Bertram Ross, David Wood, Patricia Birsh, Miriam Cole, and Mary Hinkson. Their inspired performance made this work one of the hits of the week, and it was added by popular demand to the final program, on May 23. Miss Graham and the company had given memorable

performances of Night Journey at the American Dance Festival three weeks earlier. It was as stern, noble and compelling as ever in this performance.

The program of May 18 brought Errand into the Maze; Cantic for Innocent Comedians; and Dark Meadow. Terror has probably never been more graphically and yet beautifully represented than in Errand into the Maze. At the end, when the woman has conquered the Creature of Fear and emerged from the dark, one feels a current of relief run through the audience. Miss Graham danced the work with luminous power, and Stuart Hodes made the Creature a monstrous and terrifying vision. Cantic had been given during the American Dance season.

Dark Meadow, revived after several seasons' absence, was as absorbing as ever. Several of the roles were danced by new artists. Matt Turney had the role of She of the Ground, and she danced it with power and compulsion, although I missed May O'Donnell's wonderful slow backbend, with the bowl, and her management of the green cape in the turns. Robert Cohan gave a deeply moving performance as He Who Summons. In recent seasons Mr. Cohan has been developing a brittle, extrovert style that was disappointing, in view of his earlier sensitivity. But in Dark Meadow his dancing was emotionally rich and technically resilient. Miss Graham was the embodiment of wonder, ecstasy, fear, and "immortal longings", as One Who Seeks.

On May 19 the program was made up of Herodiade, Diversion of Angels, and Letter To The World. Miss Graham had presented Letter in the American Dance Festival. It was good to see Herodiade once again. It is one of her masterpieces, a work equally perfect in choreography, set-

ting, and music. Noguchi and Hindemith, like Miss Graham, were completely inspired in their work. May O'Donnell, as the Attendant, and Miss Graham, as the Woman, danced unforgettably.

On May 20, Miss Graham appeared as the Wife in Appalachian Spring, turning the role over to Pearl Lang on May 22, as she had at the repeat performance at the American Dance Festival. Miss Lang penetrated more deeply into the emotional character of the part with each performance; it is obvious that she is making it her own. The revival of Deaths and Entrances was a stirring experience. As danced by Miss Graham's present company the work is better balanced than ever before. As the Three Sisters, Miss Graham, Jane Dudley, and Miss Lang created figures of heroic stature and superhuman emotional power. John Butler revealed strength and urgency as the Dark Beloved, and Mr. Cohan made an admirable foil, as the Poetic Beloved. They made the battle between the two lovers really exciting. Miss Graham's mad scene with the chess pieces was as terrifying as ever.

On May 21, Yuriko danced Miss Graham's role in Dark Meadow for the first time. It is a difficult and an intricate part, and it is not surprising that she was busy most of the time with its technical aspects. But there were passages that indicated that she had ideas of her own about the emotional significance of the role. It will take time before she can suffuse it with feeling, for first she will need absolute confidence in the externals. Her movement was beautiful throughout the performance.

This was a week of perfect theatre: a company of superb dancers, without a single weak member; a matchless repertoire; and audiences that participated in the performances wholeheartedly.



Bertram Ross (Oedipus) and Martha Graham (Jocasta) in the opening-night performance of Night Journey



John Butler as the Dark Beloved and Martha Graham as one of the Three Sisters in Deaths and Entrances

Photographs by Arnold Eagle

# LONDON

## Orpheus and Eurydice revived

### in terms of spectacular classicism

By EDWARD LOCKSPEISER

#### London

NO opera has been so variedly transformed in the course of its continuous hold upon the public than Gluck's *Orpheus and Eurydice*, and, following a tradition well established in England ever since Johann Christian Bach and other composers thought fit to adapt Gluck's score for the first English production in 1792, there were many novel additions and transformations in the recent Covent Garden production, first shown on Feb. 3.

Drawing upon both the original Italian and the Berlioz versions, the new *Orpheus* consists of a large-scale opera-ballet inspired by a modern, not to say fashionable, conception of spectacular classicism. Spectacular in the best sense of the word were the impressive groupings of Frederick Ashton's abstract choreography, as indeed was the outstandingly noble impersonation of Orpheus by Kathleen Ferrier.

Unfortunately, part way through the second performance, Miss Ferrier was seized with arthritis. Though she finished the evening, she was able to walk only with the greatest difficulty, and had to be carried out behind a closed curtain for her calls. Two more repetitions were scheduled, but Miss Ferrier was forced to cancel her commitments. The management chose to replace Orpheus with other operas rather than use a substitute singer.

Berlioz said of a famous Orpheus of the nineteenth century, Pauline Viardot-Garcia, that her posture before the tomb of Eurydice reminded him of Poussin. If it is true that each age must discover afresh in Orpheus its own most appropriate associations, the simple fervor of Miss Ferrier's statuesque portrayal surely suggested the neo-classical dignity of Picasso.

#### Monstrous Harps and Lyres

By contrast there was something disconcerting in the late Sophie Fedorovitch's larger-than-life visions of monstrous harps and lyres. Flames of hell surged up and clouds of Elysium floated by on the cyclorama. All of this seemed calculated to make more of an impressive than a subtle or symbolical appeal. On the other hand, there was much delicate symbolism in Svetlana Beriosova's lithe dance with the dove to the great D minor ballet music for flute solo; and memorable too was the manner in which Sir John Barbirolli infused the classical score with an underlying romantic ardour, kept however under firm control. Veronica Dunne was a powerful Eurydice, and Adele Leigh sang with gusto as Amor.

The revival of *Tristan and Isolde* at Covent Garden was notable for the introduction of the first British *Isolde* to take the part since before the war. The Australian soprano Sylvia Fisher brought keen psychological perception to the part, emphasizing the more human and feminine aspects of the role rather than its dramatic and heroic character.

Though her voice may have lacked the requisite power for the great climaxes, she nevertheless showed herself to be in complete vocal command of the role, of which she gave a subtle and intelligent rendering. Ludwig Suthaus, giving his first performance of *Tristan* at Covent Garden, was on the other hand more commendable for his vocal than his dramatic achievements; while Sir John Barbirolli gave an interpretation which, by reason of its slow tempos, left the impression of greater caution than one would normally have expected from this most temperamental of conductors. Able and accomplished renderings were given by Otakar Kraus as Kurwenal, Constance Shacklock as Brangäne, and Frederick Dalbert as King Mark.

#### Dobrowen Conducts Boris

In Boris Godunoff, of which the Rimsky-Korsakoff version was given and which was superbly conducted by Issay Dobrowen, an outstanding impression was made by Nicola Rossi-Lemeni in the title role. Unforgettable was his conception of the pathos of the part and the dignified nobility with which he conveyed the character's haunted sense of sin. It was interesting to observe that by the side of this truly great Boris the supporting cast could be quite effectively drawn from native singers, who gave, on the whole, highly commendable performances, especially Parry Jones as Shuisky and Norman Walker as Pimen.

The revival of Tchaikovsky's *Queen of Spades* was remarkable for the imaginative decor of Oliver Messel and for the return to Covent Garden of Ljuba Welitch, who took the part of Lisa. Edith Coates gave an admirable performance of the Countess; Edgar Evans was a convincing Herrmann, and the orchestra was under the direction of the able Czech conductor Vilem Tausky.

Radio productions of opera have explored a more adventurous world. Stravinsky's *The Rake's Progress* was given three times in succession before an invited audience by the British Broadcasting Corporation, conducted by Paul Sacher. The performance was especially remarkable for the interpretation of Alexander Young in the part of Tom Rakewell. Gwen Catley was a sympathetic Anne, and the Mephistophelean Nick Shadow was undertaken with clever characterization by Otakar Kraus. Anna Pollak admirably fitted the part of Baba the Turk. The opera, received here with caution, will be given further consideration following its first stage performance in Britain, at the Edinburgh Festival in the summer under the direction of Alfred Wallenstein.

The BBC Third Program introduced listeners to Hans Pfitzner's

opera *Palestrina*, in an excellent German recording from the Prince Regent Theatre in Munich. Robert Heger conducted the authoritative performance, with Hans Hotter as Carlo Borromeo, Julius Patzak as Palestrina, and Ina Gerheim as the Ghost of Palestrina's former wife.

The latest production at Sadler's Wells is the opera *Romeo and Juliet*, by the contemporary Swiss composer Heinrich Sutermeister. The performance was in the hands of two experienced Shakespeareans, George Devine, stage director, and Malcolm Pride, designer. Indeed, much of the success of the work was due to the vivid direction and décor and to the numerous ballet episodes, which were imaginatively choreographed by John Cranko. Victoria Elliott as Julia and Rowland Jones as Romeo both did justice to their exacting parts, sung in a version by Norman Tucker, director of Sadler's Wells, who translated the libretto back into English from the German.

Sutermeister's portrayals in the opera are essentially spectacular. The action on the stage is what matters in his conception of the drama, and he has accordingly less use for subtle characterization or musical mood pictures than for brilliant fanfares, off-stage choruses, and sumptuous orchestral effects. The composer builds up climaxes quickly and suddenly; and his experience in writing music for radio productions seem to have been an influence here, enabling him to get a snatch of melody, a duet, or a chorus across the footlights in the most compact form. The musical style quite obviously derives from Verdi's *Otello* and *Falstaff* and from Puccini's *Turandot*.

The libretto has been adapted from the standard German translation of Shakespeare by Schlegel. The two acts, subdivided into six scenes, reduce the action to its bare essentials. Such characters as Tybalt, Mercutio, and Benvolio are eliminated. Escalus and Friar Laurence lose much of their moral appeal, and only a relatively small part is given to the Nurse. Sutermeister introduces choral episodes in the form of stylized madrigals, sung by four pairs of lovers at intervals before the curtain, and similar extraneous material.

#### Orchestra Predominates

The orchestral interludes and transformation scenes allow the orchestra to predominate and employ elaborate percussion and off-stage effects with a hearty disdain for the one-time cherished ideal of economy of means. Sometimes his approach is perhaps too obviously spectacular, and one may wonder why in this version it is Juliet and not Romeo, as in Shakespeare, who takes the death potion while Romeo stabs himself. This new *Romeo and Juliet* may have sacrificed much of the play's philosophy and poetry, but it does full justice to the potential operatic element in the Shakespearean drama.

#### Metropolitan Singer Makes London Recital Debut

LONDON.—Nell Rankin, of the Metropolitan Opera Company, was heard in a recital at Wigmore Hall on May 20, her first appearance in this city. Endowed with a strong, resonant voice, she sang effortlessly, though with somewhat imperfect control. The O'prêtres de Baal from Meyerbeer's *Le Prophète* and the Chanson Bohème from *Carmen* were the only two operatic excerpts included in her program, and both of these works provided a telling account of her dramatic potentialities. In a group of Schubert lieder and in a number of American songs and spirituals, however, she failed to identify herself completely with her material and to create the intimate atmosphere required by the art-song form. Her accompanist was Ivor Newton.

## Calcutta Orchestra Gives Six Concerts

CALCUTTA.—The Calcutta Symphony, the only orchestra in India offering a regular symphony season, was conducted in six concerts this year by Francisco Casanovas. In the Nov. 30 concert, opening the orchestra's 29th season, the Indian violinist Mehli Mehra was soloist in Bruch's G minor Concerto and Lalo's *Symphonie Espagnole*. Germaine Mounier, who was also heard in recital at the Calcutta's School of Music, played Beethoven's Third Piano Concerto with the orchestra in its second concert. The subsequent program listed Mr. Galiana as soloist in the Haydn Trumpet Concerto.

The season's fourth concert was of a special nature, presenting two visiting artists by special invitation, Marcel Gazelle, pianist, and his wife, Jacqueline Salomons, violinist. Mr. Gazelle, who toured India last year as accompanist for Yehudi Menuhin, was heard in the Grieg Piano Concerto, and Miss Salomons in Mozart's D major Concerto. The concluding concert brought Korshed Madan, young Indian violinist, as soloist in a Tartini Violin Concerto, Liesel Starry in Mozart's Coronation Piano Concerto, and the conductor, Mr. Casanovas, in his own Flute Concerto.

The season ticket for these six concerts was priced at about \$24, but public response was not encouraging, perhaps since the Western population in this city is slight. Very few Indians attend these concerts. In his end-of-the-season address, J. F. Ormiston, retiring president of the Calcutta Symphony, said that unless the concerts attracted larger audiences, they would have to be discontinued. The orchestra receives no state subsidies.

—AJIT GUIN

## Conductors and Artists Listed for Rio Season

RIO DE JANEIRO.—During its 1953 season the Brazilian Symphony (*Orquestra Sinfônica Brasileira*) will play 29 afternoon subscription and special concerts under its permanent conductor, Eleazar de Carvalho, and guest conductors Leonard Bernstein, Sergiu Celibidache, Artur Rodzinski, Paul Klecki, Hugh Ross, Eduard van Beinum, and Heitor Villa-Lobos. Soloists to appear with the orchestra include Alexander Brailowsky, Rudolf Firkusny, Henry Jolles, Witold Malcuzynski, Guiomar Novaes, and Piero Saccan, pianists; Ruggiero Ricci and Georges Tassier, violinists; and Fernando Valenti, harpsichordist. Included in the repertory will be Bach's *St. John Passion*, Berlioz' *Requiem*, and symphonies by Walter Piston, William Schuman, Roy Harris, and a number of Brazilian composers.

The Associação Brasileira de Concertos will present recitals by Sebastian Benda, Solomon, Paul Badura-Skoda, Elena Nikolaidi, Antonio Janigro, Andres Segovia, and the duopianists Janine Reding and Henry Piette. Under its regular conductor, Karl Muenchinger, the Stuttgart Chamber Orchestra is expected to appear in one of the initial concerts in the Pro Arte Society series. Rudolf Firkusny will supplement his appearance with the Brazilian Symphony with a recital given under the auspices of the Cultura Artistica, which will also offer Ruggiero Ricci, Marian Anderson, Gerard Souzay, the Trio di Trieste, the Petits Cantours de Provence, Maxim Schapiro, Si-queira Costa, and E. Valatschek.

—HERBERT FRIEDMANN

## American Boys Choirs Join International Federation

An American Federation of Boys Choirs has been organized as part of an already existing international federation known as the Pueri Cantores, whose headquarters is in Paris.



# William Schuman's Opera The Mighty Casey Given First Performance



Benjamin Thomas as the Watchman, Jacquelynn Moody as Merry, and Louis Venora in the title role of William Schuman's *The Mighty Casey*, given its premiere in Hartford on May 4

Hartford Times Photo

## New York Sees Premieres Of Three One-Act Operas

### The Harpies Manhattan School of Music, May 25

Marc Blitzstein's one-act opera *The Harpies* had its world premiere at the Manhattan School of Music on May 25, when the school's opera workshop performed it on a triple bill with Haydn's singspiel *The Songstress* (La Cantatrice) and Bohuslav Martinu's *Comedy on the Bridge*. The Harpies was commissioned by the League of Composers in 1931, but the work had never been performed. It did not deserve such neglect, for it is a witty, skillfully written, and thoroughly entertaining, if not memorable, piece of music.

Mr. Blitzstein wrote his own libretto after the Greek legend about the filthy creatures, half woman and half vulture, sent by Zeus to torment the oracle Phineus by taking his meals away from him. The Argonauts rescue Phineus from the Harpies, after he has assured them that Zeus will not be angered. As the Argonauts are threatening the Harpies, Iris, goddess of the rainbow, intervenes, and brings a peaceful settlement to the dispute.

The music is contemporary in idiom but not excessively difficult to sing. It is scored for a chamber orchestra made up of flute, clarinet, bassoon, trumpet, horn, trombone, double bass, and piano. The vocal writing shows a fine sense of balance. The concerted numbers are more interesting than the solo passages and the recitative. Mr. Blitzstein has taken advantage of the ensemble possibilities afforded by his cast of three Harpies and three Argonauts, Phineus, and Iris, and he has written a finale for all eight of them that is extremely rich and sonorously beguiling.

The singers performed the work with spirit as well as praiseworthy musicianship. Vilma Georgiou was charming as Iris; Stamford Nishimura was heard as Phineus; the roles of the Harpies were sung by Nassrine Mohite, Cornelia Nobles, and Paulyn Warren; and the roles of the Argonauts by Kenneth Lane, Paul Ingneri, and Coleridge-Taylor Perkinson. Hugh Ross conducted vehemently and effectively. Ralph Herbert was the

stage director, and William Molyneux the ingenious designer.

Haydn's little comedy demands a vocal agility and command of style that the students who appeared in it were obviously not able to supply. Nor was the horseplay that was substituted for acting of any help in masking that fact. Thurston Johnson conducted with more zeal than discretion. Mr. Ross conducted the Martinu opera.

—R. S.

### Love Is a Game Greenwich House Music School May 26

*Love Is a Game*, a one-act opera by Pierre Petit with a libretto by Charles Clerc based on Marivaux's *Le Jeu de l'Amour et du Hasard*, was given its American premiere in this performance by the opera department of the Greenwich House Music School. The work was sung in an English translation by Milton Feist. Henry Bloch conducted; James Lucas was the stage director; and the two-piano accompaniment was played by Carl Davis and Edwin Holchak. Adele Milhender, Marilyn Horstman, and Robert Paul made up the cast.

The opera is a featherweight affair, short in duration, with little more than a situation for a plot. The music, which won for its student composer a Prix de Rome award in 1946, is breezy and pretty by turns in a conservative idiom, sometimes remotely suggesting the style of Francaix and early Poulenc. The vocal writing for the three singers—two sopranos and a baritone—is relatively simple. On the whole, the opera should make a useful curtain-raiser for student groups, even though the work is without musical distinction.

The opera in this performance was followed by Leoncavallo's *Pagliacci*, and the double bill was repeated on May 27.

—R. A. E.

### The Barber of New York Hunter College Playhouse, May 26

A one-act opera, *The Barber of New York*, with music by Ashley (Continued on page 30)

### Hartford

ONE day in 1877, the San Francisco *Examiner* published a poem celebrating a mythical incident in the great American pastime, baseball. Written by Ernest L. Thayer, the paper's humor editor, Casey at the Bat would probably have fallen into oblivion had not De Wolf Hopper, the famous actor circulated it far and wide through what must have been sensational recitations. Today, Casey's dramatic story has become so widely known and loved that it has taken a rightful place in the small body of representative American folklore. This fact, coupled with the widespread popularity of the sport itself, suggested that the success of an opera about Casey might come automatically, especially if the score and libretto were supplied by skillful and imaginative artists who understood and appreciated the game.

The *Mighty Casey*, which had its premiere in Hartford, Conn., on May 4, in a production by the Julius Hart Opera Guild, is the result of the collaborative efforts of William Schuman, one of our ablest composers, and Jeremy Gury, and the authentic atmosphere of the opera indicates that both men are confirmed baseball addicts. The fact remains, however, that sand lots and professional ball parks alike would probably be just as vacant in summer as they are in winter if the games that take place there moved along as slowly as this new work.

The action has been divided into three scenes: the first, wholly expository, consists of a series of ensemble pieces introducing characters, some of whom are not heard from again; the second develops the story contained in Thayer's verses (narrated by the ball-park watchman seated on the apron of the stage); and the third, a near-pantomime, affirms the thesis that while Casey may be a loss to Mudville, he is still uppermost in the esteem of his girl, Merry, and a hero-worshipping little boy, Charlie.

### Broadway Idiom

Mr. Schuman has said that *The Mighty Casey* "is a straight, serious piece . . . it requires no technical knowledge to enjoy it, and we shall be satisfied if it only appeals to baseball lovers". However straight and serious he may feel it to be, its musical, as well as dramatic, idiom is closely akin to that of Broadway. (Not without significance is the fact that Alfred de Liagre has already announced his intention to give it an early New York production—in a revised form—in a double-bill with Suppé's *The Beautiful Galatea*.) Those who know the composer only by the dense, subjective scores he provided for the ballet *Undertow* and for several of Martha Graham's dance works would doubtless be surprised by the lighthearted, jazzy style of *The Mighty Casey*. Among the more effective numbers in this vein are Peanuts, Popcorn, Soda, Crackerjack, a perfect setting of the inevitable vendors' raucous cries; *You're Doin' Fine Kid*, in which the catcher gives the pitcher a pep talk; and *I'm Fed to the Teeth*, a diatribe addressed to the um-

pire by the manager of the Mudville team.

There are solemn moments too, particularly those provided by the aria *A Man* (sung by Merry, who, with reason, does not want to lose Casey to the major leagues) and the requiem-like chorus *Oh, Somewhere in this Favored Land*, which follows the denouement—Casey's strike-out with two on and two out. Paradoxically, the music is least interesting when Mr. Schuman eschews the Broadway format completely to compose straight arias such as those for Merry. Here he is given to writing lines singularly devoid of lyric impulse, full of awkward vocal leaps that evoke little more than sympathy for the singer, in this case Jacquelynn Moody. Only in the few measures allotted to Charlie, sung by Arnold Amaru, does Mr. Schuman let himself go to the point of producing melodies that are both winning and expressive. At times, the orchestra is employed tellingly to sharpen the impact of specific situations; at others, the composer's musical disquisition serves to enervate dramatic tension.

### Imaginative Tableaux

As conceived in the staging of Elemer Nagy, who maintained as lively a pace as the music and story would allow, *The Mighty Casey* might appeal to many, even to those who have never lifted a bat. Faced with the problem of having to create stage-worthy figures of a fairly bloodless set of characters (the protagonist, portrayed by Louis Venora, is a non-speaking, non-singing, virtually non-acting role, and the others sustain interest only fleetingly), Mr. Nagy's rich assortment of individual types, suitably turn-of-the-century, provided a satisfying solution. Particularly imaginative were the Currier-and-Ives-like tableaux held by the principals and chorus during the narrative portions delivered by Benjamin Thomas. Otherwise, Mr. Nagy managed to clothe the static qualities of the work in an atmosphere of vitality and high spirits. The result was gratifying since, as a one-act opera of about an hour and fifteen minutes in length, *The Mighty Casey* tended to wear badly despite the generally high level of musical content. The story is probably not worth more than a half hour's consideration.

Headed by Miss Moody and Messrs. Venora, Amaru, and Thomas, the cast was also distinguished by the performances of Kenneth Holton and James Mattingly, as the Centerville Catcher and Pitcher; Russell Martino, as the Mudville Manager; and John Ferrante and Marybeth Zimmerman, as the Fans. The orchestra was under the capable direction of Moshe Paranov, director of the Hartt College.

The Schuman-Gury work was coupled in the program with a winning performance of Douglas Moore's *The Devil and Daniel Webster*. Leading roles were ably filled by Richard Roussin, as Jabez; Georgette Crochiere, as Mary; Benjamin Thomas, as Daniel Webster; and John Philip Bogucki, as Mr. Scratch.

—A. H. and C. B.

# Summer Concert and Festival Schedules Announced by Several American Groups

**S**EVEN special events are listed for the 1953 season of Stadium Concerts, which will begin at Lewisohn Stadium in New York on June 22. A Kern-Hammerstein Night, featuring a concert version of *Show Boat*, was successfully introduced last summer and will be repeated this year on June 27. Jane Pickens, David Poler, and William Warfield will again be the soloists, and the Stadium Symphony, as before, will be under the direction of Frederic Dvornch. A newcomer to the roster of guest artists at the Stadium, Barbara Ashley, will sing the role of Julie in *Show Boat*.

Another innovation of the 1952 season, an all-Menotti concert, will be repeated on July 30, with Thomas Schippers conducting. Eileen Farrell will sing a number of excerpts from the composer's operas, and Tossy Spivakovsky will be the soloist in the first performance at the Stadium of the Violin Concerto.

The 22nd. annual George Gershwin Night, under the baton of Alexander Smallens, is scheduled for July 16, and the annual Rodgers-Hammerstein Night will be conducted by Salvatore Dell'Isola on Aug. 1, the final concert of the series.

Other concerts devoted to the works of a single composer are planned. Leonard Bernstein will conduct the first of two all-Brahms programs on June 29, with Isaac Stern as soloist; the first of three all-Tchaikovsky programs on June 30; an all-Schumann program, with Aldo Parisot as soloist; and an all-Mozart program, in which the conductor will also serve as piano soloist. The second Tchaikovsky concert and a Beethoven concert will be conducted by Pierre Monteux, with Monique de la Bruchollerie as soloist in the former and Mischa Elman as soloist in the latter. Alexander Smallens will conduct the season's third Tchaikovsky concert and the second Brahms concert. Soloists will be Ossy Renardy and Claudio Arrau. Other perennial stadium events include a Viennese Night on July 25, under the baton of Robert Stolz, and an Italian Night on July 18, with three vocal soloists and the Collegiate Choral under the direction of Alfredo Antonini. The Mia Slavenska-Frederic Franklin Company, with Alexandra Danilova, will appear in a program drawn from its repertory on July 27.

Twelve concerts during the six-week season will receive the financial support of local business and industrial concerns.

## Chautauqua

The season of the Chautauqua Institution, at Chautauqua, N. Y., will open on July 5. The new conductor of the Chautauqua Symphony, Walter Hendl, will conduct 24 concerts during the first of them scheduled for July 18. Risé Stevens and Richard Tucker, both of the Metropolitan Opera Company, will appear in recital for the first time in these programs. Other musical events include concerts by the Mischakoff String Quartet and the Columbus Boychoir, a schedule of six operas in English, Student Symphony concerts, and recitals by members of the Chautauqua Opera Association.

## Aspen

Two performances of Rossini's *La Cenerentola* will be given in concert form at the Aspen Festival, on Aug. 9 and 29. Leading roles will be sung by Phyllis Curtin, Herta Glaz, Leslie Chabay, Mack Harrell, Martial Sing-

her, and Barry McDaniel, and the Aspen Festival Orchestra will be conducted by Joseph Rosenstock, general music director of the festival. The first four singers named above will also be the soloists in a performance of the Mozart Requiem on July 19. The complete festival program lists 28 events from July 1 to Aug. 30, including orchestral and chamber-music concerts, special recitals, and two children's programs.

## Carmel

The sixteenth annual Bach Festival at Carmel, Calif., will be given during the week of July 20. The festival orchestra will be conducted by Gastone Usigli in four concerts and will be joined by the festival chorus for a performance of Bach's *St. Matthew Passion* on July 26. Soloists on this occasion will be Phyllis Moffet, soprano; Eula Beal, contralto; James Schwabacher, tenor; and Donald Gramm, bass. An organ recital by Ludwig Altman, a viola d'amore recital by Alix Young Maruchess, and lectures by Alfred Frankenstein are scheduled.

## Tamiment

Governor John S. Fine, of Pennsylvania, and Mayor Joseph S. Clark, Jr., of Philadelphia, have agreed to act as sponsors of the second annual Tamiment Chamber Music Festival, which will be held from June 18 to 21. Ifor Jones will conduct the New Chamber Orchestra of Philadelphia in one concert on June 20, and the Curtis String Quartet will be heard in a total of five programs. Guest artists include Vladimir Sokoloff, pianist; Joseph De Pasquale, violinist; Samuel Mayes, cellist; and Guido Mecoli, clarinetist.

## Bennington

The eighth annual Composers' Conference and Chamber Music Center at Bennington College in Vermont will take place from Aug. 12 to 26. Composers attending the conference will have the opportunity of hearing their works performed by instrumental participants. Selected works will be presented in a series of four concerts to be given in New York during the winter season.

## Sturbridge

Douglas Moore has enlarged his score for *The Devil and Daniel Webster* for its July 18 through Aug. 30 run at Old Sturbridge Village, Mass., under the aegis of Earle W. Newton. Choreography for the revised work will be created by Alwin Nikolais, assistant director of the Henry Street Playhouse. Elemer Nagy, of the Hart College of Music in Hartford, Conn., will handle the staging, and Moshe Paranov, director of the college, will serve as musical director. The cast will include Clifford Harvuot as Daniel Webster, Adelaide Bishop as Ruth, and Luigi Vellucci as Mr. Scratch.

## Caramoor

The Caramoor Festival at Katonah, N. Y., founded in 1946 by the late Walter T. Rosen, will offer an outdoor performance of Mozart's *The Abduction from the Seraglio* on June 6, with a cast headed by Genevieve Warner, Marjorie Gordon, Henry Cordy, Karl Brock, and Kenneth Smith. Robert Stolz will conduct. Future events are listed for July 4, in which the New York Wind Ensemble will be heard, and Sept. 12, in which Miss Gordon will appear as soloist



Ben Greenhaus

## SIGNS CONTRACT

Naomi Farr, soprano, a winner of this year's NFMC Young Artists Award, is congratulated by Marks Levine, director of the concert division of NCAC, with which she has signed a contract

with an orchestra conducted by Janos Scholz. The festival concerts are presented by the Westchester Friends of Music.

## Goldman Band To Play Summer Series

The Guggenheim Memorial Concerts will again be presented this summer by the Daniel and Florence Guggenheim Foundation through Harry F. Guggenheim, president. As in the past, the Goldman Band, under the direction of Edwin Franko Goldman, will be heard in fifty concerts on the Mall in Central Park and at the Music Grove in Prospect Park, Brooklyn. The 1953 season will open in Central Park on June 19 and will continue through Aug. 16 with six concerts each week. The opening concert of original band music will include an Overture by Charles Simon Catel, Honegger's *The March on the Bastille*, Auric's *Le Palais Royal*, Persichetti's *Pagant*, Holst's *Second Suite for Band*, Vaughan Williams' *Sea Songs*, Gordon Jacob's *Music for a Festival*, and a new march by Mr. Goldman. The Persichetti work was recently commissioned by the American Bandmasters Association.

Special events scheduled for the Guggenheim Memorial series are the annual Music Memory Contest, children's programs, programs of American music as well as that of other nations, and concerts devoted to the music of individual composers. A school band festival will be held on July 1.

## Opera Students Heard In Miami Performance

MIAMI — Members of the Junior Opera Guild of Greater Miami and the University of Miami Opera Workshop who were understudies of Metropolitan Opera singers Eleanor Steber, Robert Weede, and Charles Kullman in the February performance of *La Traviata* presented by the guild were heard in a repeat performance of the opera on May 2 at Dade County Auditorium. The local chorus and orchestra were under the baton of Emerson Buckley, as before and the stage director was again Anthony Stivanello.

Arturo di Filippi, who continues as artistic director of the senior organization, founded the junior guild in 1948 to provide a performance medium for young singers and to bring free opera to school children in southern Florida. Scheduled for production next fall are *Suor Angelica*, *Il Trovatore*, *Iolanthe*, *Madama Butterfly*, and *Mana-Zucca's The Queue of Ki-Lu*.

## Brevard Festival To Open in August

CHARLOTTE, N. C. — The Brevard Festival, under the direction of its founder, James Christian Pfohl, will open on Aug. 7 for three weekends of concerts by the Festival Symphony at the Transylvania Music Camp in Brevard. Mr. Pfohl will conduct the orchestra in all Friday, Saturday, and Sunday evening programs. Soloists scheduled to appear are Joseph Szigeti, Aug. 7 and 9; Jorge Bolet, Aug. 8; Luboshutz and Nemenoff, Aug. 14 and 16; Robert Harrison, violinist, and Gordon Epperson, cellist, Aug. 15; and, in a performance of Beethoven's Ninth Symphony on Aug. 21 and 23, Eileen Farrell, Beverly Wolff, Andrew McKinley, and Andrew White. Miss Farrell will also be soloist with the orchestra on Aug. 22. Additional events listed are a lecture by Olin Downes, music critic of the *New York Times*, prefacing a performance of Ralph Vaughan-Williams' *A London Symphony* on Aug. 11, and a recital by Richard Dyer-Bennet on Aug. 18.

The seventeenth season of the Transylvania Music Camp at Brevard will precede the festival, opening on June 18 and closing Aug. 2. A complete curriculum in chorus, orchestra, band, ensemble, and theory, as well as private lessons on all instruments and in voice, will be offered. Enrollment is limited to 150 boys and girls between the ages of twelve and twenty.

A special conference and workshop for members of symphony orchestras, boards of directors, women's committees, and similar organizations will be sponsored by the American Symphony Orchestra League and Brevard Music Foundation from Aug. 8 to 11. Mr. Szigeti, Mr. Downes, Mr. Pfohl, and Helen Thompson, executive secretary of the orchestra league, will take part.

As in the previous season there will be broadcasts from the camp and festival programs on all four major networks, NBC, Mutual, ABC, and CBS.

## Central City Opera To Stage Carmen

DENVER.—The 1953 Central City Opera Festival will be launched on June 27 with a performance of *Carmen*, which will be given nineteen times during the course of the festival. After July 4 it will alternate with fourteen performances of Nicolai's *The Merry Wives of Windsor*. Both operas will be sung in English under the musical direction of Kurt Adler. The former will be staged by Herbert Graf, and scenery and costumes will be under the supervision of Donald Oenslager. Production details for the Nicolai work will be in the hands of Elemer Nagy.

The title role in *Carmen* will be played by Gloria Lane, of the New York City Opera Company. David Cunningham and Lloyd Thomas Leech will alternate in the role of Don José. The latter, also with the New York company, will be making his Central City debut in this role.

Virginia MacWatters will be heard as Mistress Ford in *The Merry Wives of Windsor*, and Hugh Thompson will sing the role of Ford. Mr. Thompson will also appear as Escamillo in *Carmen*. Remaining roles in both works will be filled by singers with the Metropolitan and New York City Opera companies.

## Ventnor Festival Schedules Four Events

VENTNOR, N. J.—The sixth annual Ventnor Summer Music Festival will present four programs on the four Tuesday nights in August. The schedule is as follows: Aug. 4—Michael Rabin, violinist; Aug. 11—Eugene Conley, tenor; Aug. 18—Curtis Quartet, assisted by Donald Betts, pianist; and Aug. 25—Luboshutz and Nemenoff, duo-pianists.





## Conductor's Dilemma

A conductor, in rehearsal, may often for one reason or another question a musician's right to number himself among the orchestra's personnel, but it rarely happens that a conductor condemns an entire section for its inability to read music. Such was the case, though, when Leopold Stokowski, rehearsing a studio orchestra for a performance of Haydn's Toy Symphony in CBS-TV's Omnibus program of April 12, lay down his baton and announced, "It's impossible. You have children here who can't read music." A tension-filled silence fell over the studio, peopled with musicians, technicians, production staff members, and six mothers and one aunt with their charges. The seven children, from six to eight years old, who had been assembled to play the ratchet, the quail's whistle, the nightingale's tooter, and the like, dropped in their seats. Tears began to well in the eyes of one little girl. The maestro relegated the non-music-readers to an audience bench on the sidelines; frantic conferences and angry mutterings ensued. A few moments later, the children were led back to their places in front of the podium, and instead of resuming the rehearsal of the full three-movement symphony, they began a meticulous examination of the minuet alone. It was decided that a three-minute performance of the work's second and simplest movement would be prefaced on the program itself with six minutes of "rehearsal". The first trial runs went badly, but a persistent Mr. Stokowski soon had the cuckoo and the bob white straightened out. The conductor later agreed that the situation was a little unusual, "but in the theatre," he said, "you have to learn to adjust to such things."

## Libretto Symposium

The Chamber Music Hall of the New York City Center was as busy as a beehive on May 6, when the League of Composers held a symposium on the subject Opera 1953: The Music and the Libretto. Four composers were on the panel: Marc Blitzstein, Aaron Copland, Douglas Moore, and Virgil Thomson. Six writers participated: W. H. Auden, Russell Crouse, Howard Dietz, Chester Kallman, Arthur Miller, and Arnold Sundgaard. Ir-

win Edman, Johnsonian professor of philosophy at Columbia University, had the difficult task of keeping these speakers within an approximate limit of three minutes in their initial statements and of controlling the discussion later in the evening.

Like most symposiums, this gathering of distinguished composers and writers did not succeed in concentrating upon any one question long enough to thresh it out thoroughly, but many stimulating things were said, and some peppery exchanges between members of the panel brought out some clear points of disagreement. Arthur Miller stirred up the most lively discussion of the evening by stating his conviction that the opera librettist should use broad strokes, eschewing the detailed characterization and elaboration employed by the playwright. The composers promptly protested that music was able to paint character searchingly and in detail, citing Verdi's treatment of the character of Iago in *Otello* as proof. They also singled out Boito's libretto as a refutation of Mr. Miller's suggestion that the words in opera are not as important as they are in plays.

Mr. Thomson pointed out that the music enriches and deepens the significance of the words in opera, and that this process takes time, so that the librettist has to give the composer elbow room. Mr. Blitzstein argued that opera must have words, in the same sense as it must have characters, clearly defined and dramatically valid, for opera is theatre and not concert music. Although he did not mention Wagner, Mr. Auden agreed with the composer of the Ring that opera should have high poetic subjects and concentrate upon the portrayal of emotions rather than realistic trivia. Mr. Moore also felt that opera should avoid the everyday and commonplace.

Mr. Dietz put in a word for the effect of opera in English in developing public interest in new librettos in English. Taking a practical approach, Mr. Copland said that he wondered where composers today could find librettists and what would tempt poets or

dramatists to write for them. He added that he could not remember the name of a single one of Verdi's librettists. Later, Elmer Rice, speaking from the floor, asked: "What's in it for us?" To this Mr. Kallman replied that unless the librettist has a great love for music and is willing to write for the sake of the opera itself, he is not apt to find great rewards.

Most of the speakers seemed to agree that opera is becoming increasingly important in the musical life of America and that a new repertoire of operas in English is more significant for the future than translations of standard classics, which will remain the bread-and-butter of the opera houses.

## Charge It, Please

A method of selling concert subscriptions has been devised by New York Stadium Concerts in conjunction with Lord and Taylor's department store that has the flavor of real promotional genius. Maybe somebody has thought of it before, but it is new to me, and I pass it on for whatever it may be worth to other organizations seeking a new approach to an old problem.

The plan is simply this: customers of the department store can purchase season tickets for the concerts through the store and have them charged, like any other purchase, to their account and pay for them at a later date on receipt of their regular monthly bill from the store. As a public service the store assumes any credit risks involved as a public service. That's all there is to it, but I think it is a psychologically adroit idea, of great potentialities, which applies a maxim known in merchandising circles for a long time. People generally display less sales resistance and are less price conscious about things that can be "charged", or for which payment can be deferred, than is the case with cash purchases. The transaction becomes relatively painless and the buyer feels less constraint.

It is expected that other New York department stores and specialty shops will follow the lead of

Lord and Taylor and Mrs. Sophie G. Untermyer, subscription chairman of Stadium concerts, foresees the possibility of the "charge-your-concerts" plan being adapted to extend retail credit convenience to purchasers of subscriptions for other worthwhile cultural projects.

## Dear Mephisto:

If your name is an indication of your clairvoyant powers, perhaps you can solve a mystery which has bothered me ever since I began reading *MUSICAL AMERICA*: Why is it that music critic "N. P." always tells what was sung and who sang it, but never (with one rare exception in the March issue) how it was sung?

Let me state that I have nothing against "N. P." personally. Rather I admire him (or her), since "N. P." seems to attend all the performances which are inconveniently (for the critic) scheduled. Certainly, "N. P." must have some ideas on the quality of the music and I for one would be most happy to see them in print.

Robert Schwane  
St. Mary's Seminary  
Perryville, Mo.

It required no clairvoyant powers, Mr. Schwane, for me to ascertain that "N. P." is one of the most charming and sought-after critics in New York — also one of the most beloved, especially by concert artists. In certain circles he is hailed as the beau ideal of his profession. He has opinions, profound, voluminous and authoritative—but he keeps them to himself. This is widely considered one of the most admirable habits that could be developed by a music critic, and he constantly is besieged by well-wishers pressing magnums of champagne upon him.

Your editor, I understand, considers "N. P." a jewel among his circle of operatives and pays him a fabulous salary to keep him salubrious and contented. He is getting along in years, however, and the fear is rife that he may pass away, noncommittally, at any moment.

## Miscellanea

The host of American friends and admirers of Dame Myra Hess will be happy to know that the distinguished British pianist has completely recovered from the gall-bladder operation that interrupted her American tour in March and has returned to England, where she was scheduled to appear at a Coronation concert with the London Philharmonic on May 29. She will be back in America next January.

Either one of my printer's devils was at work or the American baritone, James Pease, has entered a new profession. In any case, a large advertisement in a Downers Grove, Ill., newspaper recently announced the appearance of God's Man of Faith, Evangelist Fred Steinmann, at a local church. The accompanying cut of the clergyman is a picture—and a very good one—of Mr. Pease.

*Mephisto*

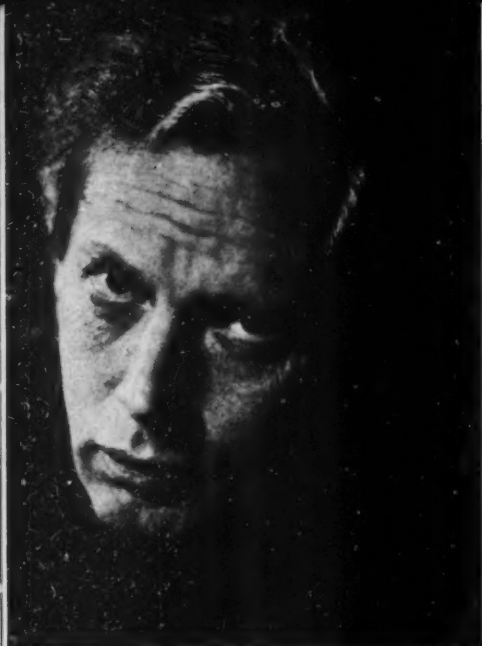


# BORIS BLACHER

**Born of Russian parents in China,**

**he is one of Germany's top composers**

By EVERETT HELM



Erna Stoll

AT the age of fifty, Boris Blacher has established himself as one of the foremost German composers. His name appears frequently on concert and radio programs along with those of the small group of colleagues who may be said to represent contemporary music in Germany. His fiftieth birthday was celebrated in Berlin, his adopted home, by a concert of his chamber music in the Haus am Waldsee; his ballet-opera Preussisches Märchen was at the same time enjoying a good run at the Städtische Oper in West Berlin; and various German radio stations devoted special broadcasts to his music.

Blacher is the only "German" composer who is not German born. He was born on Jan. 6, 1903, of Russian parents in China, and he still speaks with a slight Russian accent. He attended various schools in the Far East. In Irkutsk, Siberia, he studied French and German and took violin lessons from a Polish deportee. There he also met a pupil of Liadoff, who taught him basic principles of theory and composition. In 1919, the family moved to Harbin, in Manchuria, where Blacher completed the last years of his schooling. In that city he became well acquainted with the conductor of the local orchestra (45 men strong) and studied harmony with him. His association with this Kapellmeister however had more important ramifications. As the result of the first World War, orchestra material was scarce, and Blacher orchestrated whole operas from piano reductions, thus gaining a valuable routine and practice in orchestration. He was also able to write his own music and hear it played directly. This experience may account in part for the brilliant orchestration that characterizes all of Blacher's later works.

When Blacher was nineteen years old, his mother took him to Berlin and entered him in the Technische Hochschule as a student of architecture, a profession his father wished him to follow. His mother, however, gave in to his desire to study music, and shortly he enrolled in the Hochschule für Musik, where he studied counterpoint and strict forms under Professor Friedrich Koch.

In 1926, Blacher got his first chance to show what he could do. Together with another Berlin composer he was commissioned to write two hours of music for a silent film on the life of Bismarck. The music, for full orchestra, had to be ready in two weeks, and it was. The first performance took place in the presence of the President of the Republic, Hindenburg.

## Making Ends Meet

During the following years, Blacher had a difficult time to make ends meet. He played the harmonium in motion-picture houses, copied music, orchestrated second-class operettas and popular tunes by composers that lacked the technical knowledge, and gave lessons in harmony. At the same time, he continued his own studies, working under Schering and Blume in musicology. In 1930, his Suite for Two Pianos, performed at the Singakademie, attracted little attention, and the criticisms were on the whole unfriendly. His first orchestral piece to be performed in Berlin, the Kleine Marschmusik, fared somewhat better and won definite approval from the audience. His Concerto for String Orchestra (1934) and Capriccio (1935) brought his name into still greater prominence.

In 1937, his first ballet, a form in which many of his principal works were to be written, was performed in the State Theatre in Kassel, and the work, Fest im Süden, was an immediate success. It has since been given in more than fifty German and other European theatres. It is an extremely effective work, possessing great rhythmic vitality; it is pure dance music, based on the abstract movements of the classical ballet rather than illustrating the movements and gestures of pantomime. The performance of the Concertante Music by the Berlin Philharmonic under Carl Schuricht in 1937 secured Blacher's position. The applause was such that the piece had to be repeated, and it was soon performed in over a hundred European cities, despite its cool reception by the Nazi press. This success was reinforced by that of his First Symphony, performed in the Berlin Staatsoper in 1939. Blacher resolved, however, that his first symphony would also be his last, and such it has remained. He is of the opinion, the validity of which he insists upon only for himself, that all the worthwhile symphonies have already been written by Mozart and Beethoven.

## Interest in Ballet

Be that as it may, Blacher was more interested in the ballet; just before the second World War, he visited England and was commissioned to write Harlekinade, which was to be performed there the following year. The war intervened, and the ballet's premiere took place in Berlin. The next large work, Hamlet, started as a ballet, turned into a symphonic poem (first performance in Berlin, 1940), and finally, ten years later, was reworked again into a ballet, the premiere of which took place in Munich in 1950. Blacher's first opera, The Princess Tarakanova, was performed in Wuppertal in 1941, but later performances were forbidden because of its Russian subject.

During the war years, Blacher wrote a considerable quantity of chamber music, a second Concerto for String Orchestra, and the oratorio Der Grossinquisitor, based on a chapter of Dostoevsky's The Brothers Karamazov. This work, large in proportions, was first performed in the Berlin Staatsoper two years after the war. Towards the end of the war, realizing that few of Germany's opera houses would escape bombing, he composed the chamber opera Romeo and Juliet. It was given in concert version under the composer's direction in Berlin in 1946 and two years later in New York by the League of Composers. The Salzburg Festival produced the work in a stage version in 1950.

The Flood, written in 1946, is a chamber opera that was originally conceived for radio. It was followed by one of Blacher's most popular works, Variations for Orchestra on a Theme of Paganini, a brilliantly-orchestrated work which presents few problems for the listener. The Concerto for Piano and Orchestra (1948) has had a remarkable success, to which the performance of the soloist, Gerta Herzog, Blacher's wife, contributed importantly. Miss Herzog is one of the most talented young pianists of Germany today, possessing a flawless technique and consummate musicianship. The concerto is an outspokenly virtuosic piece, in which the solo part, while integrated structurally in the over-all formal pattern, is always kept in the foreground.

The ballet Chiariva (1950) displays Blacher's love of wit and parody. It is a light, amusing work, set in a typically stodgy German spa of the

1890s. The action, which reaches its climax in a balloon ascension, is of negligible importance; caricatures and parodies of the people and customs of that period supply the material. Despite a brilliant performance at the Berlin Städtische Oper, with delightful stage settings by the late Paul Strecker, the work was not a success. The score is not one of Blacher's best; over and above this, however, is the fact that the German public as a whole does not appreciate parody.

This attitude was reaffirmed with the general nonacceptance of Blacher's most recent stage work, the ballet-opera Preussisches Märchen (Prussian Fairy Tale). Based on Zuckmayer's play Der Hauptmann von Köpenick, this work pokes fun at Prussian militarism and love of uniforms. The story is most amusing, and Blacher's score is witty, sparkling, and most ably written. The first performance, in last September's Berlin Festival, was a huge success, thanks in part to the superb stage direction of Ludwig Berger. Only one other German theatre, however, has had the enterprise to accept this pleasantly ironical work for performance. The designation "ballet opera" indicates more than the frequent introduction of ballet scenes in an otherwise normal opera. The entire work is conceived in terms of the dance—both in its libretto of Heinz von Cramer and in the music. The soldiers and many of the other characters are dancers; even the arias and concerted numbers are in the nature of sung dance pieces. But the result is by no means abstract; rather, a realistic comedy in a realistic setting is given a fairy-tale character through the superimposition of elements of the classical ballet. The form is new and fascinating.

## Appointed Director of Music School

In March of this year, Blacher was appointed director of the Berlin Hochschule für Musik, succeeding another composer, Werner Egk; he had previously been a member of the faculty. The choice of Blacher to head this famous conservatory was a most fortunate one, for he is an excellent pedagogue and a thoroughly conscientious person, who will devote himself wholeheartedly to his new duties. His task is not an easy one. The Hochschule was badly damaged during the war, and repairs are still going on. By the beginning of 1954, its new concert hall should be ready for use (a blessing for Berlin, where not a single hall suitable for chamber music and orchestral concerts was left standing in 1945). Blacher is also faced with the thankless and delicate task of reorganizing and rejuvenating the Hochschule.

Blacher's music is characterized first of all by its extremely sound workmanship, being written with great skill and finesse and displaying a technical ability of the first rank. Seldom, however, is it heavy or labored; counterpoint for its own sake is strictly avoided in favor of a light, scintillating texture that employs counterpoint en passant, without making it a primary factor. Except when setting a text, Blacher avoids extra-musical or philosophical references, writing music that is complete in itself, in the way a quartet or symphony of Mozart is. There is no Weltschmerz and no Weltanschauung, the emotional element is kept well under control, and exaggeration of all kinds is excluded. The formal construction is clear and skillfully managed. The orchestration is masterly, tending towards distinct colors and transparency of texture.

Blacher's harmonic style is outspokenly tonal. Within a tonal framework, he writes as dissonantly

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**F**OLLOWING a fall during a concert at Oxford, **Sir Thomas Beecham** was ordered by his doctors to rest at home. The 74-year-old conductor canceled at least one scheduled appearance with the London Philharmonic.

**Victor Babin and Vitya Vronsky** have returned to their Sante Fe home, Rancho Piano, after a tour that took them throughout the United States, Canada, Cuba, and twice to England and Europe. In July the duo-pianists will go to Aspen, where Mr. Babin will again direct the Institute of Music, and they will be heard in several of the programs. During their stay in London, Vronsky and Babin gave a special recital on the premises of Augener, Ltd., for the personnel, in observance of the music publishing house's centenary. The company has just issued Mr. Babin's *Divertissement Aspenois*, for unaccompanied B flat clarinet.

**Patrice Munsel** gave birth to a seven-pound, seven-ounce daughter, Heidi Ann, on May 5 in New York City. The father is Robert C. Schuler, a television director.

**Nadine Conner** will make her European debut this summer with the Netherlands Opera. She is to sing Susanna in *The Marriage of Figaro* on July 6 in Amsterdam and on July 8 and 13 in The Hague. Last month Miss Conner was elected to honorary membership in Phi Beta, the national sorority of music and dramatic art.

**Dimitri Mitropoulos** is vacationing in Florence. He will be back to conduct the opening concert of the New York Philharmonic-Symphony on Oct. 8.

**Jan Smeterlin** will make his first extended tour of the United States in several years next October, November, and December. In February, 1954, he will give a series of recitals in Italy, including four Chopin programs in Turin.

Angela, weight six pounds and two ounces, was born May 1 in Anaheim, Calif., to **Camilla Wicks** and her husband, Robert Thomas.

**Joseph Fuchs** is at Prades for a series of appearances in the festival programs under **Pablo Casals**. He will also join Mr. Casals, **Eugene Istomin** and **Lillian Fuchs** in performances of Beethoven trios and Mozart duos.

**Yehudi Menuhin** performed the Concerto No. 22 of Jean Baptiste Viotti in London on May 23,

## Boris Blacher

or as consonantly as the occasion requires. As he has often remarked: "Why shouldn't a modern composer use a plain triad, if he has a mind to?"

The most striking quality of Blacher's music is its rhythmic vitality; even in his early works it was clearly in evidence. The kind of square rhythm, with regularly recurring accents and four-measure phrases, that still characterizes a certain amount of German music is anathema to him. His ideal in this respect, and in others as well, is Stravinsky. Blacher has made a long study of rhythm, and from this interest he has evolved his system of "variable meters". It is not actually a system, in the sense of Schönberg's "method of composing with twelve tones". It is rather a *modus operandi* in respect to rhythmic structure. Blacher himself writes of this system, in the preface to his *Ornaments for Piano, Seven Studies in Variable Meters*:

"The idea of handling the rhythmical process in such a way that every measure has a different metrical structure grew out of the realization that change of meter often intensifies the formal progress. Now, if one constructs metrical relationships according to mathematical principles, using regular series or set combinations, then the metrical procedure is no longer left to chance or to personal caprice. Thereby are produced new kinds of symmetry that belong to a higher category, interesting overlappings of metrical series with musical phrasing, varied repetitions. . . .

"Many older and tried methods of composition (e.g. canonic and fugal movements) must in all probability be sacrificed in favor of the new rhythmic procedures. In compensation, however, I feel that the method of variable meters, when used with intelligence, represents a decided enrichment in the fields of rhythm and form."

## Personalities in the News

exactly 200 years to the day after that composer's birth. In Paris the violinist played Enesco's *Impressions d'Enfance*, written in 1944 but not yet published.

**Licia Albanese** is vacationing in Italy. She will return in time to sing in the opening night performance of *Mefistofele* with the San Francisco Opera Company. She is also scheduled to appear as *Lui* in *Turandot*.

**Maryan Filar** left on May 5 for a tour of South America. His first recital was on May 10 in the Teatro Colón in Buenos Aires.

**Eugene Ormandy** is completing a round of sixteen guest appearances abroad. On May 21 he conducted the Paris National Orchestra. On June 4 he will conduct the Orchestre de la Suisse Romande, on June 13 and 15 the Vienna Philharmonic. He is expected back in Philadelphia for the June 22 opening of the Robin Hood Dell series, after which he will conduct a week's concerts at Ravinia Park in Chicago. Then he will return to Europe, where he will conduct the Amsterdam Concertgebouw Orchestra, the Colonne Orchestra at Montreux, the Danish State Radio Orchestra, and the Oslo Philharmonic.

**Louis Kaufman** will play six baroque violin concertos for the Los Angeles Music Festival in a program on June 9, conducted by **Franz Waxman**. Later Mr. Kaufman will teach a master class at Santa Barbara in July and August. On Aug. 5 he will play Beethoven and Mendelssohn concertos at Grant Park in Chicago, under **Maurice Abravanel**.

**Eleanor Steber** will sing in two Vienna Festival concert performances of Richard Strauss's *Die Frau ohne Schatten*, on June 11 and 14, under Karl Böhm. The same cast will include **Set Svanholm** and **Paul Schöffler**. Miss Steber will also appear at the Bayreuth Festival, as *Elsa* in *Lohengrin*; at the Edinburgh Festival, in a lieder recital; and as soloist in Haydn's *The Creation*; and with the Munich State Opera.

**Emil Telmányi**, violinist, is scheduled to make guest appearances at the Sibelius Festival in Helsinki in June and at the Carl Nielsen Festival in Copenhagen in September.

**Richard Dyer-Bennet** began his first tour of England on May 15 with a recital at the Cecil Sharp House under auspices of the English Folk Dance and Song Society.

**Theodore Bloomfield** returned to America early in May after having completed his first series of engagements in Europe. His itinerary included Como, where he conducted *Salome*, with Lily Djanel in the title role, and concerts in Vienna,



Elena Nikolaïdi, during her recent visit to Hollywood, dines with the actor Edmund Gwenn

Turin, Milan, Florence, Palermo, Monte Carlo, and Catania. On May 21 Mr. Bloomfield took up his regular duties as conductor of the Cleveland Little Symphony. Next fall he will return to Europe for further appearances.

**The Salzedo Concert Ensemble** flew to Bermuda recently for two appearances under the auspices of the island's Musical and Dramatic Society. The ensemble comprises Carlos Salzedo and Jeanne Chalifoux, harpists; Ruth Freeman, flutist; and Mary Hall Doolittle, cellist.

**Franz Allers** has gone to Dallas to assume the musical directorship of the Starlight Operetta series. The six musicals scheduled include *Brigadoon* and *Paint Your Wagon*, both of which Mr. Allers conducted in the original Broadway productions.

**Richard Ellsasser** has resigned from his position as minister of music at the Wilshire Methodist Church of Los Angeles, a position he has held for five years. Henceforth he will devote himself exclusively to composing, concertizing, and recording. He is now on an eleven-state tour.

**Marilyn Tyler** currently in her second season at the Municipal Theatre in Berne, Switzerland, sang the role of Mrs. Ford in a recent revival of Nicolai's *The Merry Wives of Windsor*. The soprano has been re-engaged for next season.

**Madeleine Carabo-Cone**, violinist, and her husband, **Harold Cone**, pianist, made several joint appearances in April and May throughout North Carolina and New York. Mr. Cone also played the Mozart C minor Concerto with the North Carolina Symphony.

**Yella Pessl** has returned to the United States after three years abroad. She brought with her a number of pre-classical manuscripts never before published.

**Arthur LeBlanc**, violinist, recently played the Milhaud Concerto with the orchestra of Les Concerts Symphoniques in Montreal. He also appeared as soloist in the Mozart E flat major Concerto with the Petite Symphonie over Radio Canada. Mr. LeBlanc will give master classes in Montreal from June 22 through July 15.

**Henry L. Scott** has purchased the former home of Jacob Ruppert Schalk at Rhinebeck, N. Y. He and his family will occupy the house about June 15.

**Rexford Harrower** staged Richard Strauss's opera *Capriccio* recently at the Teatro Carlo Felice in Genoa.

**Viviane Bertolami**, who made her debut last season in the Chavez Violin Concerto at Mexico City and later played the work at Los Angeles, has left to complete a month's engagements in Germany.



William Kapell and Joseph Schuster, who made joint appearances in Los Angeles and San Francisco in April, relax in the California sun

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KANSAS CITY: BLANCHE LEDERMAN, Newbern Hotel, 525 East Armour Blvd.  
LOS ANGELES: DOROTHY HUTTENBACH, Business Manager, 432 Philharmonic Auditorium  
ALBERT GOLDBERG, Correspondent, Los Angeles Times  
MILWAUKEE: FRANK H. NELSON, 1517 North Franklin Place.  
MINNEAPOLIS: PAUL S. IVORY, Department of Music, University of Minnesota.  
NEW ORLEANS: HARRY B. LOEB, 2111 St. Charles Ave.  
PHILADELPHIA: MAX DE SCHAUSSEE, Philadelphia Bulletin.  
PITTSBURGH: J. FRED LUSSELY, 1515 Shady Ave.  
ST. LOUIS: HERBERT W. COST, 374 Walton Ave.  
SAN ANTONIO: VIRGINIA HARLAN, Southwestern Musician, P. O. Box 282.  
SAN FRANCISCO: MARJORIE M. FISHER, Alexander Hamilton Hotel.  
SEATTLE: MAXINE CUSHING GRAY, Seattle Post-Intelligencer.  
WASHINGTON, D. C.: THEODORE SCHAEFER, National Presbyterian Church.

### Foreign Countries

ARGENTINA: ENZO VALENTI FERRO, Buenos Aires Musical, Paso 755.  
AUSTRALIA: W. WAGNER, 10 Beach Road, Edgcliff, Sydney.  
BIDDY ALLEN, 21 Tintin Ave., Toorak S.E. 2, Melbourne.  
AUSTRIA: MAX GRAF, 9 Wilhelm Enzengasse 30, Vienna.  
BELGIUM: EDOUARD MOUSSET, 54 Rue du Trone, Brussels.  
BRAZIL: HERBERT J. FRIEDMANN, Caixa Postal 971, Rio de Janeiro.  
CANADA: GILES POTVIN, 7387 St. Dennis St., Montreal.  
COLIN SABISTON, 200 Cottingham St., Toronto.  
CUBA: JANE BUCHHEIDER WOLF, Calle 10, No. 463, Vedado, Havana.  
DENMARK: TORBEN MEYER, Berlingske Tidende, Copenhagen K.  
ENGLAND: EDWARD LOCKSFEISER, 2 Hampstead Hill Gardens, London, N. W. 3.  
FRANCE: HENRY BARBAUD, 20 Rue Jean Daudin, Paris 15.  
EDMUND PENDLETON, 110 Rue Pierre Demours, Paris 17.  
GERMANY: H. H. STUCKENSCHEIDT, Berlin-Tempelhof, Thuring 45.  
EVERETT HELM, bei Andresen, Lenzhalde 95, Stuttgart.  
HOLLAND: MARIUS FLOTHUIS, Stoudouderskade 141, Amsterdam.  
ITALY: ROBERT W. MANN, Via dei Barbieri, 6, Rome.  
MEXICO: PEGGY MUNOZ, Nueva Leon 285-9, Mexico, D. F.  
NEW ZEALAND: DOROTHEA TURNER, Auckland Star, Shortland St., Auckland C1.  
PORTUGAL: KATHERINE H. DE CARNEIRO, 450 Rua de Paz, Oporto.  
SCOTLAND: LESLIE M. GREENLEES, The Evening News, Kemsley House, Glasgow.  
SPAIN: ANTONIO ICHESIAS, Avenida Reina Victoria 58, Madrid.  
SWEDEN: INGRID SANDBERG, Lidings 1, Stockholm.  
SWITZERLAND: EDMOND APPIA, 22 Rue de Candolle, Geneva.

## Concerning Reports Of Repeat Performances

READERS occasionally inquire as to the reason that reviews of operatic performances in our columns sometimes are confined to a bare statement of time, place, cast and conductor and make no evaluation of the performance nor of individual participants. We had assumed that our policy in this matter was clear, but it appears that some explanation is necessary.

It will be noted that all performances of novelties or first performances of the season are reviewed in full, or as nearly so as restrictions of space will permit. When there are repetitions involving important changes in cast, the work of the new participants usually is treated at some length, provided it is worthy of special notice, and coverage is always given in the case of a singer assuming a role for the first time. However, when a performance is a straight repetition of a previous one, with no alterations of any sort, we feel it would be superfluous and wasteful of valuable space simply to repeat what we already have said about that particular production and its personnel. In such cases we simply give the bare data for the record.

THIS is common journalistic procedure, practiced not only by MUSICAL AMERICA but also by most daily newspapers in New York and elsewhere. We can understand the disappointment of finding no detailed notice of a particular performance that a reader may have attended or had some special interest in, but when we are attempting to cover twenty or more performances in a single issue of the magazine, in addition to the numerous recitals, orchestral concerts, dance programs, and various other events of the crowded New York season, it will be seen that all legitimate space economies must be turned to advantage if a disproportionate emphasis is not to be placed upon one department of the magazine.

To obviate future confusion on this point, we hope to devise a way of indicating to the reader henceforth that a given notice is merely statistical and that the full review of the production is to be found in an earlier issue.

## More About Problems Of Symphony Musicians

ADDRESSING himself to the problem of the orchestral musician who must devote himself to extra-musical activities in order to make a living, thereby making it difficult for him to maintain his performance standards, Reginald Stewart, director of the Peabody Conservatory of Music and former conductor of the Baltimore Symphony, suggests part-time teaching in public schools as a possible solution.

Speaking at a meeting of the National Music Council on May 22, Mr. Stewart pointed out the diminishing opportunities for employment in theatre and radio orchestras as well as in cafe and hotel ensembles and posed the question: "Shall we save the [symphony] orchestra and doom the musician financially, or save the musician and doom the orchestra to mediocrity?" He also recalled the prejudice that is widespread among boards of education against part-time teaching and also against teachers who are specialists in one field only and have not had the general and normal-school education usually required of public school instructors.

He suggested that pedagogical techniques and other required subjects be included in the conservatory training of orchestral musicians.

The idea is a good one and should be welcomed by all parties concerned, including the public school systems which very often could profit greatly from the services of a professionally trained musician. There are many communities, of course, in which this plan long has been in operation, and it has saved the life of many a community orchestra by keeping key players available. In a day when teachers' colleges are experiencing difficulty attracting young people into the relatively low-paying teaching profession, it seems that the solution to two problems might be achieved at one stroke, at least so far as the music departments of schools are concerned.

## Cleveland Orchestra Adopts Workshop Plan

WE share the joy and gratitude of the American Symphony Orchestra League in the news that another major orchestra and its conductor have come forward to offer workshop opportunities for less experienced conductors of community orchestras. The Cleveland Orchestra and its musical director, George Szell, have announced a twelve-day study period between Jan. 23 and Feb. 4, 1954, for twenty or thirty conductors now working with or seeking positions with community or civic college orchestras in the United States and Canada.

Conductors selected will attend ten rehearsals and five concerts of the Cleveland Orchestra, one or two rehearsals of the Cleveland Chorus, and will conduct under Mr. Szell's guidance during several special sessions of the full Cleveland Orchestra personnel. In general this follows the plan inaugurated last year by Eugene Ormandy and the Philadelphia Orchestra when a similar workshop arrangement was set up in co-operation with the League.

We have applauded this project heartily and have urged other orchestras and conductors to inaugurate similar plans on a regional basis over the country. The Cleveland Orchestra is now the second to fall in line. There should be at least two more, preferably in the South and the far West.

## To the Mannes College—Congratulations!

MUSICAL AMERICA congratulates the Mannes College of Music and its president, Leopold Mannes, on its recently acquired status as a degree-granting institution. Since its founding in 1916 by David Mannes and Clara Damrosch Mannes, the Mannes School has been a leader in broadening the scope of music education in New York City. It will begin its 38th season next September as the Mannes College, offering a five-year curriculum of academic studies leading to the degree of the Bachelor of Science, chartered under the New York State Board of Regents. To its recognized high standards of musical training, the school has thus added the advantages intrinsic to a planned program of general education. The Mannes College is now in a position to provide the career-minded music student with the means to a fuller realization of his future role, serving the profession and the community.



## Letters to the Editor

### Two Dukas "Firsts"

TO THE EDITOR:

Upon reading the recent review of the concert of the superb pianist, Anatole Kitain, I noticed the statement that Mr. Kitain gave the first New York performance of the Dukas Sonata in E flat minor—the review being more favorable (but that is why we have critics) than the other "first New York performance" given in Town Hall in March, 1952, by Allen Rogers, a young pianist from Kansas who was making his debut.

I admire Mr. Kitain very much, but, since the Dukas work was given first one year previous, I would feel better for the future if the correct acknowledgment went to Mr. Rogers. This concerns me in that my feelings are that Mr. Rogers had the courage to perform such a difficult work at a debut. Also, he performed Book II of the Etudes of Debussy which few pianists seem to know exists.

HOWARD S. GOLD  
New York City

Mr. Gold is correct in stating that the Dukas Piano Sonata in E flat minor (the French composer's only sonata for piano, by the way) was played by Allen Rogers in Town Hall on Feb. 29, 1952. Our reviewer stated that the work received "what the pianist believed to be its first New York performance". We have not ascertained whether there may have been performances even prior to this one.—EDITOR.

### Amerindian Music

TO THE EDITOR:

Frances Densmore has asked me to write you regarding my own creative work with respect to Amerindian music influences. Of the compositions listed herein, the "Symphony," dedicated to Miss Densmore, and the Violin Sonata are the only works actually quoting "Indian" melodies. The other pieces are "evocations", in the "spirit of" or "style of", Amerindian music. Some of the piano pieces have been performed with considerable public interest here in the East.

The compositions are:

Bittern Rock, Rhapsody for Orchestra  
Ma-Wa-Da-Ni, Rhapsody for Orchestra  
Symphony on Amerindian Themes, Orchestra  
The Song of Kawas, Opera in One Act  
(Two-Piano Version)  
Sonata for Violin and Piano No. 1  
Amerindian Dances (25), Piano  
Country Dances (100), Piano

Copies of these works may be ordered from the American Composers Alliance, 250 West 57th Street, New York 19, N. Y.

And may I add a few words of tribute to a gallant lady, and splendid ethnologist, who almost single-handedly has preserved for the "new generation" of American composers a treasury of melodic and harmonic wealth, from which we may yet develop an enriched and refined compositional style—"In American".

HARRY HEWITT  
Ardmore, Penna.

### Teacher's Prize Money

TO THE EDITOR:

In announcing the winners in the International Piano Recording Festival in the April 15 issue of MUSICAL AMERICA, it was stated that Mme. Rosina Lhevinne received as her share of the prize money the sum of \$2,060. She was entitled to this money according to the rules of the National Piano Teachers Guild, which state that any teacher who enters as many as twenty students in the competition will receive one-half of the prizes won by his students.

However, in behalf of Mme. Lhevinne's students who won prizes in this competition, I should like to say publicly that Mme. Lhevinne, in a typically generous gesture, promised before the contest took place that should any of her students win prizes, it would be her great pleasure to give all of her share of the prizes to the students who might win them. This is what she has graciously done, and we feel that in all fairness it should be made known. We are indeed grateful to Mme. Lhevinne for her generosity.

MARY KATE PARKER  
First prize winner,  
International Piano Recording Festival  
New York



Leading participants in the Ann Arbor May Festival of 1933 included Palmer Christian, organist, Eric DeLamarter, conductor (see Obituaries), and Howard Hanson, who conducted the premiere of his opera Merry Mount; Chase Baromeo, bass, Leonora Corona, soprano, and Frederick Jagel, tenor, who sang principal roles in that work; and Lee Pattison and Guy Maier, duo-pianists

## What They Read Twenty Years Ago

### Merry Mount

ANN ARBOR, MICH.—As a climax to four days of gala events, the fortieth May Festival here came to a close with a concert performance of Howard Hanson's opera Merry Mount, marking its world premiere. The performance was given with the special permission of the Metropolitan Opera Association, which intends to produce Merry Mount in the coming season. The libretto, by Richard L. Stokes, former music critic of the New York Evening World, depicts New England life in the early Puritan days. Mr. Hanson's spirited conducting had its effect on the fine group of soloists—John Charles Thomas, Leonora Corona, Frederick Jagel, Chase Baromeo, Rose Bampton, George Galvani, and Nelson Eddy.

### The Century of Progress

The Chicago Symphony under the baton of Frederick Stock, Lawrence Tibbett, and a chorus of 4,000 were musical features of the dedicatory services of the Century of Progress Exposition. The evening ceremony was held in the court of the Hall of Science before an audience of some 100,000. The orchestra played the Finale of Tchaikovsky's Fourth Symphony and accompanied the chorus in Gounod's Unfold Ye Portals; Hail! Bright Abode, from Wagner's Tannhäuser; and Elgar's Pomp and Circumstance. Mr. Tibbett sang The Star-Spangled Banner and the Prologue to Pagliacci.

### Fancy Dress Saves Metropolitan

Napoleon III and Eugénie Hold Glittering Court as Personages of Musical and Society World Impersonate Notables of Other Days—Opera Fund Now Completed (Headline). The glories of the Second Empire were made to live again in the historic opera house at the Opera Ball held for the purpose of swelling the Save the Metropolitan Opera Fund. More than 3,000 persons attended and a sum of more than \$25,000 was netted, bringing the fund up to the \$300,000 necessary for the continuance of the opera next season. The entire orchestra was floored over for the occasion and a new stage built three feet higher than the customary level. The stage was set with the ballroom scene of La Rondine with its long double staircase. When the imperial court had been seated (with Boutet de Monvel as Napoleon and Mrs. August Belmont as Eugénie), a "divertissement offered by the artists and composers of the Paris Opéra" was given under the direction of Charles Gounod (Wilfred Pelletier).

### Sokoloff Concerts

An informal dedication of the stage which is being built for the concerts of the New York Orchestra under the direction of Nikolai Sokoloff, at Weston, Conn., was held when a group of soloists who will be heard during the summer gathered at Mr. Sokoloff's estate. These artists, most of

whom have summer homes in Fairfield County, included Marion Telva, Mario Chamlee, Emily Roosevelt, Ruth Miller, Jacques Gordon, Elizabeth Lennox, Emma Otero, Benno Rabinof, Sascha Jacobsen, and Harry Kaufman.

### Lamentable Events

Arturo Toscanini has canceled his engagement to conduct at the Bayreuth Festival. His reasons are given in the following message, sent to Frau Winifred Wagner:

"The lamentable events which have wounded my feelings both as man and as artist have not up to this moment changed, despite my hopes. It is my duty today to break the silence that I have imposed upon myself for the last two months and to inform you that for my, yours, and for everybody else's tranquility it is better not to think any more of my going to Bayreuth. With unchanged sentiments of affectionate friendship towards the entire Wagner family, I am yours, Arturo Toscanini."

This statement plainly refers to the protest which Toscanini, in company with other renowned musicians, addressed to Chancellor Hitler in regard to the stand taken by the German government toward Jews living in Germany. The only response made by the Nazi authorities was an order barring from the Government radio any works and disks of the signers.

### On The Front Cover:

JORGE BOLET, a native of Havana, Cuba, came to the United States at the age of twelve as a scholarship student at the Curtis Institute of Music. After he had studied seven years in that school, the Cuban government sent him to Europe to continue his musical education for two more years. Upon his return to the United States, he won the Naumburg Award and the Town Hall debut recital that launched him on his career here. During World War II, Mr. Bolet served as an officer first in the Cuban army and later in the United States Army; in the latter he was assigned to the post of music director for American troops in Tokyo. Since the war, the pianist has filled as many as 67 engagements in 38 states within a single year. He has also performed in Canada, Latin America, and Europe and recorded for Boston Records. During the past season, Mr. Bolet made his ninth appearance with the National Symphony in addition to playing with the San Francisco Symphony and the Cincinnati Symphony, among others. This summer his activities will include concerto performances at the Hollywood Bowl and the Brevard Festival. (Photograph by Berestin Tagle, New York.)



Edward Bigelow, Jacques d'Amboise, and Robert Barnett appear in a revival of Lew Christensen's *Filling Station*, at the New York City Center

Photographs by Talbot

## Three Novelties Shown Early in Spring Season

By ROBERT SABIN

AS eager as a young thoroughbred, the New York City Ballet launched its six-week spring season on May 5 at the City Center. The program opened with one of the most inventive and technically challenging works in its repertoire, George Balanchine's *Four Temperaments*, and the company danced it with vitality, rhythmic crispness, and interpretative zest. Outstanding were Arlouine Case, Yvonne Mounsey, and Jilana, in the statements of the theme; Maria Tallchief, in the *Sanguinic Variation*; Todd Bolender, in the *Phlegmatic Variation*; and Tanaquil LeClerc, in the *Choleric Variation*. All of them made Balanchine's curious and sometimes almost parodistic movement seem completely spontaneous.

Nora Kaye and Hugh Laing performed the roles of the tragic lovers in Antony Tudor's *Lilac Garden*. They captured the poignant mood of the work, although they were not in their best technical form. Mr. Laing looked stiff and heavy in some of the difficult passages. Miss LeClerc has now mastered the role of the "other woman" completely, and her performance was one of the most memorable of the evening. The bitterness, the longing, and the desperation of the character were all limned in her movement and mime.

Maria Tallchief danced exquisitely in Balanchine's *Scotch Symphony*. Her evocation of the Sylphide in the slow movement, with Andre Eglevsky, is the high point in this work. Patricia Wilde performed her complicated beats as brilliantly as ever. Tanaquil LeClerc and Todd Bolender set off *Bourrée Fantasque* on a note of madcap humor which held throughout the performance, except for the tender interlude danced by Diana Adams and Nicholas Magallanes. In the last movement Janet Reed was in high spirits and dazzling technical form. Leon Barzin conducted the entire program, obtaining excellent results from the orchestra.

### Filling Station

On May 12, the company offered the first novelty of the season, a revival of Lew Christensen's *Filling Station*. This ballet was commissioned by Lincoln Kirstein in 1938 for Ballet Caravan, a small company founded in 1936, which was one of the ancestors of the present New York City Ballet. *Filling Station* was the first ballet on an American theme commissioned by Mr. Kirstein. The score was composed by Virgil Thomson, and the costumes and décor were designed by Paul

Cadmus. The music reflected the popular rhythms and idioms of the 1930s, and the costumes and décor were inspired by comic-strip colors, patterns, and characters. The action was fast and violent, as in a motion-picture thriller.

Mr. Kirstein described the history of *Filling Station* in a brief curtain speech, asking the audience to remember that it was fifteen years old. But he need have had no fears of its being obsolete. It was amusing and topical when it first came out, and today it has an added touch of quaintness that makes it even more charming. Thomson's score is wonderfully corny, with exactly the right dramatic flavor and rhythmic patterns for the movement; the Cadmus costumes and décor are now amusing period pieces; and Christensen's choreography is full of bounce and imagination. *Filling Station* is a light work, but still delightfully fresh.

The cast was brilliant. Young Jacques d'Amboise, who is being given increasing prominence in the company each season, had the role of Mac, the station attendant. He performed it with superb élan and technical finish. He soared through the air with flawless line and landed as lightly as a deer. His turns were perfect patterns

in space and his beats almost as precise. The style of his movement was pure, yet he danced with a jauntiness that captured the average young American to perfection.

Janet Reed also gave a stunning performance as the Rich Girl. Her drunken pas de deux with Michael Maule, as the Rich Boy, was a magnificent example of dance humor. Every movement, every inflection was controlled, but the result was one of hilarious insecurity. The other members of the cast gave spirited performances. Edward Bigelow and Robert Barnett brought a gamin quality to the roles of the truck drivers. Stanley Zompakos, Shaun O'Brien, and Edith Brozak were convincing comic-strip characters, as the Motorist, His Wife, and His Child. And Walter Georgov, as the Gangster, and John Mandia, as the State Trooper, achieved exactly the right degree of caricature.

The evening opened with a luminous performance of Balanchine's *Swan Lake*. Maria Tallchief was breathtakingly perfect throughout, and Andre Eglevsky, was incredibly light and high in his leaps. Nora Kaye gave a gripping performance as the Novice in Jerome Robbins' *The Cage*. Equally intense were Yvonne Mounsey, as the Queen, and the rest of the cast. This work is one of the most absorbing in the company's repertoire, and it has brought out new strength in the dancers. Balanchine's *La Valse* brought the evening to a close. Leon Barzin conducted *Filling Station*, and *La Valse*; and Hugo Fiorato conducted *Swan Lake*, and *The Cage*.

On May 14, the second of the season's novelties, Jerome Robbins' *Afternoon of a Faun*, had its world premiere. The program note described it as a variation on the themes of the

famous Nijinsky ballet. Actually, Robbins' pas de deux has nothing in common with the earlier work except its mood of lazy sensuality and dreamlike unreality. Jean Rosenthal's set and light are enormously helpful in achieving this atmosphere. She has designed a ballet studio, into which the audience looks, as if it were peering from behind the mirror. With curtains and barres, she has created an effective stage-within-a-stage, using a minimum of material.

The action is simplicity itself. A boy, or faun, if you will, is lying on the floor. He stretches his body and tries out various positions, gazing into the mirror with narcissistic pleasure. A girl enters and also begins to practise and to enjoy her image in the mirror. They meet, still in the mirror, so to speak, and dance together. Suddenly the boy kisses her; the mood is broken; and she leaves him to his reveries. The trouble with Robbins' ballet is that it is all mood and no movement. Except from some exciting lifts, the choreography is tenuous, and the dancers have nothing interesting to work with. Francisco Moncion and Tanaquil LeClerc succeeded in sustaining the piece through the emotional aura of their performances. Miss LeClerc created a curious and sensual girl out of practically nothing, and Mr. Moncion needed no horns or tail to proclaim his half-human, half-animal nature. Irene Sharaff's costumes were a model of discretion; she did not attempt to dress up the work. Leon Barzin conducted the Debussy score sensitively.

The rest of the program consisted of *Swan Lake*, with Maria Tallchief and Andre Eglevsky; *Picnic in Tintagil*; and *Symphony in C*.

### The Filly

The Filly (or A Stableboy's Dream), a new ballet by Todd Bolender, with music by John Colman, and scenery and costumes by Peter Larkin, had its world premiere on May 19. It was, I am sorry to report, an elaborate bore. Horses imitating ballerinas are far more interesting than ballerinas imitating horses. And in both cases, the effort seems largely wasted, for such imitation is too confining to the natural grace and ease of the animals and the dancers. Bolender has been ingenious in capturing the aroma of the stable; he does everything but make Maria Tallchief eat a bucket of oats. But his ballet is a bundle of tricks and amusing bits of pantomime rather than a choreographically unified and interesting composition.

The story is simple. A stableboy breeds a stallion to a mare, and trains the foal for racing. He has a dream in which his filly chooses him from a multitude of jockeys to ride her to victory. The dream fades, and he puts the filly in her stall. The choreography contains some clever prancing, trotting, and rearing, but it becomes tiresomely repetitious because Bolender clings too closely to his horse patterns.

(Continued on page 23)



Michael Maule as the Rich Boy and Janet Reed as the Rich Girl dance a drunken pas de deux in *Filling Station*



# RECORDS IN INDIA

Introduced in 1904, the gramophone

is still a novelty in outlying regions

By N. V. ESWAR

THE curious in India listened raptly and unbelievably to a circling disk that belched music nearly half a century ago, when the gramophone record came to India for the first time in 1904. In that year, the Gramophone Company started their factory at Dum Dum, fourteen miles to the north of Calcutta, for the manufacture of records in India.

The craze for gramophone records caught up with the Indian public in the 1930s. What was the magic? Simple folk in the interior believed that musicians were locked up inside the box and began singing when the needle started scratching their heads!

The craze spread so far and so quickly that the gramophone looked like a piece of treasure. I remember paying a penny to listen to a record behind closed doors in our village. The neighbor who was fortunate enough to possess a gramophone at that time made a good amount of money that way. He looked a hero every inch and almost seemed to have come from somewhere out of this world.

You came upon the gramophone in all the public restaurants, cafes, hotels and hair-cutting saloons. All these places were considered incomplete without a machine. One literally cut through the blare of the records in Indian towns not long ago.

Since the advent of the radio, the gramophone has lost some of its former popularity. The main reason for this is that the radio plays quite a large number of popular records over and over again. Having heard the songs on the radio a number of times, buyers are, of course, chary of purchasing such records for themselves. Yet the gramophone has not lost its popularity and novelty in those regions where there is no electricity and consequently no radio. As a matter of fact, the gramophone even holds sway in odd corners of Calcutta, Bombay, Madras, and other cities even today, despite the radio.

Though accurate figures are not available, a probable guess is that India buys every year nearly 1½ million records. This is of course a figure far less than what it used to be hardly half a decade back.

## Leading Gramophone Companies

The principal record manufacturing company in India is the Gramophone Company (HMV). There is a rival in the National Gramophone Record Manufacturing Company at Bombay, which has its own recording studio and processing laboratories. Though this concern was a serious competitor some time back, its operations have rather weakened recently for want of funds. India's leading film director and producer, Mr. Shantaram, was connected with this concern and would appear to have been the genius behind it in the early years of its operation. Besides recording disks on their

own, the Gramophone Company, at Calcutta, also turns out records for the Columbia, Twin, Kohinoor, Hindustan Musical Products, Megaphone, and Taj record companies, for a certain consideration. The processed records are labelled with the individual brand names and handed over to the respective companies for marketing as their own.

Records are manufactured in eleven of the principal Indian languages—Hindi, Urdu, Bengali, Tamil, Telugu, Gujarati, Mahrathi, Punjabi, Sindhi, Malayalam and Canarese. The major part of the sales is in Hindi, Bengali, Gujarati, Tamil, and Telugu.

The maximum sale of records is reported on song hits from films of a light type. This is closely followed by comics. Classical music records also enjoy a good, influential market, though it is somewhat limited.

During the early years, a conundrum developed as to whether the gramophone made the artists popular or the artists made the gramophone popular. One name worthy of mention in this connection in the south of India is the late Subbiah Bhagavathar, who seemed to make almost a record a day for HMV his records came out so fast.

At one time, it looked as though dramas and plays would be a sure bet with the customers. Dramas, spread over six to eight records, and plays were prepared and put on the market in quick succession. Sales on these, however, belied expectations. While there is a certain amount of demand for mythological drama recordings in the South, there is none for them in the North. In North India, social plays find some favor. Since the sales

on these are not encouraging, the recording of dramas or plays has almost been given up by all the record companies.

The non-musical disk that had remarkable sales was Gandhi's talk on Truth Is God. To get Gandhi to agree to make a record was really a scoop, for Gandhi hated mechanized civilization. The scoop was managed by the Columbia Record Company in London, where Gandhi had gone to attend the last Round Table Conference. When this record was issued in India, people had to pay as much as eight pence to listen in to the record—the demand was so great.

Curiously enough, America bought more of the Gandhi records than India did. The unprecedented sale of this record was perhaps the exception, for it has been found that talks do not pay. Perhaps this is as it should be! Even the Aug. 15 Independence Speech by Pandit Jawaharlal Nehru failed to click on the disk market. Recently a further attempt was made to revive Gandhi's talk. This attempt failed. Probably the common man hates talks.

Some attempts were also made to record story recitals, interspersed with snatches of songs amplifying the meaning of the spoken word. Sales on these were miserable. The experiment was therefore given up.

The artists whose records sell most in India today is M.K.T. Bhagavathar, whose light film songs have become a craze in South India. In classical music Mrs. Subbalaxmi's records rank high in South India. Her rivals in the classical field in North India are Mrs. Kanan Bala and Pan-kaj Mullick, both film stars of Cal-

cutta, and Jyuthika Ray, who specializes in devotional songs, followed by Hansa Wadker. The other popular artists whose records have a good market are the late Saigal, K.C. Dey and the Misses Suraiya and Kurshid. These are also film stars with a large fan following.

All the disks are made on a purely royalty basis. The artist is given a certain percentage of the sales, to be settled on individual merits. In very rare cases, the record company pays a flat consideration when the name is quite unknown. The royalties accruing are paid half yearly.

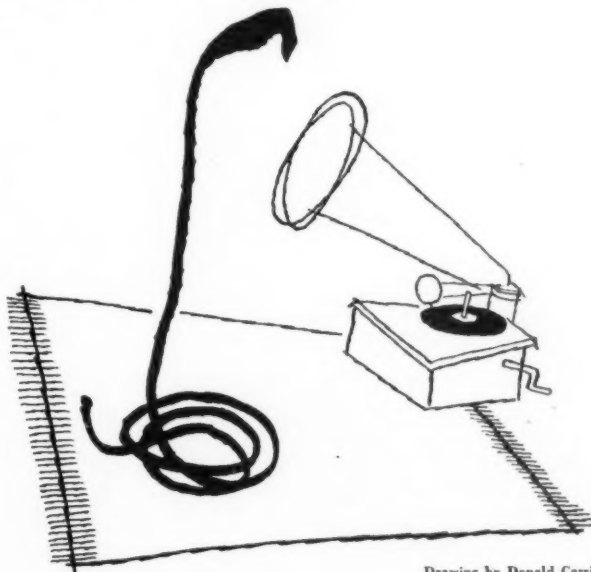
## Artists' Superstitions

The Gramophone Company operates recording centers in cities like Delhi, Lahore, Karachi, Lucknow, Calcutta, Bombay, Madras and Dacca. The artists undergo a number of rehearsals before their songs are recorded at these centers. The recording waxes are then sent over to the Dum Dum factory for final processing. During the early days, artists had to travel all the way from their native villages and towns, sometimes thousands of miles away, to Calcutta to make records. The company of course had to bear all their traveling expenses. Even with this, it was somewhat difficult to induce artists to come forward for the simple reason that many of these were under the superstitious belief that they would soon die if their voice were preserved for the future. Even today there is this bias among orthodox musicians against recording and singing on the radio.\*

Though English musical records had some appreciably good sales during the past years, of late the sales on these have dwindled down considerably. There is now practically no market for them in India. This is attributed to the advent of freedom and the consequent desire to foster everything Indian. Only cinema houses that exhibit English films in the cities buy any English records now. Records of popular songs heard on the screen are bought in quite large quantities.

The unsettled conditions in China and the war in Korea have acted as a great fillip to record manufacturing in Calcutta. Scrolls are flown from China to Calcutta, where the records are made with the assistance of local Chinese artists, of whom Calcutta has quite a number. The finished records are flown back to China for marketing. This transaction brings a handsome revenue to the Gramophone Company. This spurt in record sales

(Continued on page 18)



Drawing by Donald Carriek

\* There are some differences of opinion on this point among observers. While it is possible that a few Indian musicians may still harbor this superstition, the general reticence can more likely be attributed to the fact that making music is a religious act on the part of the artist and hence one that he hesitates to perform on order and for commercial purposes.—EDITOR.

## Records and Audio

### Metropolitan Cavalleria

MASCAGNI: *Cavalleria Rusticana*. Margaret Harshaw, Mildred Miller, Richard Tucker, Frank Guarrera, Thelma Volipka; Chorus and Orchestra of the Metropolitan Opera, Fausto Cleva conducting. (Columbia SL 123, \$10.90.)\*\*\*\*

THERE is little to say about this all-Metropolitan production of the Mascagni favorite beyond the observation that it is one of the truest, cleanest, most "life-like" recordings of a complete opera that has come our way thus far. Great care obviously was taken in the engineering to assure the utmost clarity of individual voices (the diction is clearer than it ever could be in a theatre) and a perfect balance at all times between the vocal and instrumental elements. The fine voices of Miss Harshaw and Mr. Tucker are admirably paired in the roles of Santuzza and Turiddu, respectively, and Miss Miller, as Lola; Mr. Guarrera, as Alfio; and Miss Volipka, as Lucia, round out the particularly well-chosen cast. The opera requires three sides, and the fourth is given over to the overtures to *La Forza del Destino* and *I Vespri Siciliani* and the preludes to Acts I and III of *La Traviata*. A must for collectors of complete opera recordings. —R. E.

### Italian String Quartets

BOCCHERINI: Quartet in D major, Op. 6, No. 1. DE GIARDINI: Sonata à tre in E flat major. PUCCINI: *Crisantemi*. *Quartetto della Scala*. (Urania URLP 7074, \$5.95.)\*\*\*  
RESPIGHI: *Doric String Quartet*. MALPIERO: *String Quartet No. 7*. PICK-MANGIAGALLI: *Three Fugues for Quartet*. *Quartetto della Scala*. (Urania URLP 7075, \$5.95.)\*\*\*

THESE five string quartets and one trio sonata point up the tradition of the long melodic line and rich sentiment that have been the special glory of Italian music. The Boccherini example is perhaps the best of the lot, with a particularly poignant slow movement and an inventive final movement, in the manner of Haydn, a composer Boccherini admired. Giardini's trio sonata is undistinguished but pleasant. An unidentified pianist plays the harpsichord part unobtrusively. A brief memorial piece written in 1892 just prior to Manon Lescaut, Puccini's *Chrysanthemums* is characteristic of the composer's opera music in harmony and melodic inflections. It evokes from the Scala players a strikingly intense and sonorous performance.

The excellent Respighi quartet, composed in 1924, offers a wide range of rich instrumental effects. The composer's harmonic style cloyes a bit, and the work is a trifle drawn out towards the end, but it remains the product of a knowledgeable musician. The last of his string quartets to date, Malpiero's *Seventh Quartet* (1950) is also his briefest. Less diffuse than his other works, it carries conviction and appeal with its directness. Pick-

### Five European Singers in Recorded Recitals

MOZART: *Concert Arias*. Magda Laszlo, soprano. *Vienna State Opera Orchestra*, Argeo Quadri conducting. (Westminster 5179, \$5.95.) \*\*\* These soprano arias, operatic in style though not operatic in origin, all were written with some particular singer of Mozart's acquaintance in mind. The first, *Ah, lo previdi*, was for Josefa Duschek (with text from Paisiello's *Andromeda*), as was *Bella mia fiamma*, representative of the period of Don Giovanni. *Chi sa, chi sa, qual sia and Vado, ma dove?* were composed for Louise Villeneuve and were intended to be interpolated in a forgotten opera by Vicente Martin. *Ch'io mi Scordi di te?* is the second of two settings of the same text, the first for tenor, this one for the soprano Nancy Storace, to whom Mozart was much attracted. These are not just songs but large-scale virtuosa pieces with all the trappings of the operatic aria of their period. They are executed with much skill and beauty of tone by the versatile young Italo-Hungarian artist, whose activities have too long been confined to Europe. —R. E.

MOZART: *Exsultate, jubilate*, K. 165; *Ach, ich fühl's*, from *Die Zauberflöte*; *Venite, inginocchiatevi*, from *Le Nozze di Figaro*; *L'amerò, sarò costante*, from *Il Re Pastore*. Hilde Gueden, soprano; *Vienna Philharmonic*, Alberto Erede conducting. (London LS 681, \$5.95.)\*\*\* The *Exsultate, jubilate*, a motet for soprano, orchestra, and organ, was written for a male soprano in 1773, just before the composer's eighteenth birthday. Although the closing section of the work, *Alleluia*, has long been a staple in the coloratura repertory, the complete motet wins relatively few performances. Miss Gueden's clear, steady voice, neat vocalism, and stylistic acumen make her an admirable exponent of all the selections included here. The aria from *Il Re Pastore* is a real gem. —A. H.

SCHUBERT: *Schwanengesang*. Petre Munteanu, tenor; Franz Holetschek, pianist. (Westminster WL 5165, \$5.95.) \*\*\* Mr. Munteanu, a 34-year-old Rumanian, has a concentrated, rather bright voice, of sufficient range to encompass this cycle without difficulty. The style and phrasing are excellent, although the tenor does not communicate fully

the emotional depths of all the songs, among which are some of Schubert's greatest. The only criticism that can otherwise be made of the singing is the occasional loss in line in Mr. Munteanu's effort to keep the diction clear and in his overdiminution of tone. The recording is technically almost too good, because the singer's breathing is apparent. —R. A. E.

RECITAL OF BACH AND HANDEL ARIAS. Kathleen Ferrier, contralto. *London Philharmonic*, Sir Adrian Boult conducting. (London LL 688, \$5.95.) \*\*\* The serene, yet warm and soaring, voice of Miss Ferrier is ideally suited for the evocation of these ecclesiastical masterpieces, which include the *Qui sedes* and the *Agnus Dei* from the B minor Mass; *Grief for Sin* from the St. Matthew Passion, and *All is fulfilled* from the St. John Passion, by Bach; *Return, O God of hosts* from *Samson*, *O thou that tellest good tidings* and *He was despised* from *Messiah*, and *Father of Heaven* from *Judas Macabaeus*, by Handel. The pace is unhurried and there is a just balance between soloist and orchestra which gives full scope to the former but does not at the same time diminish the accompanying players to a thin and muted background. Copies of this recording apparently have not been uniform in quality so the buyer should choose with care. —R. E.

MUZIO SONG RECITAL. Claudia Muzio, soprano, with orchestra; Lorenzo Molajoli and Licinio Refice, conductors. (Columbia ML 4634, \$5.45.) \* Columbia has reissued on LP the album of songs that were among Claudia Muzio's final recordings before her untimely death in 1936. For the people who admire the soprano this record will not need any recommendation. Her unique voice and style are as potent in songs as in opera, and she works a kind of alchemy in giving some of them a semblance of beauty and worth they do not really possess. The songs are Pergolesi's *Se tu m'ami*; Donaudy's *Spirate pur, spirate* and *O del mio amato ben*; Refice's *Umbra di nube* and *Ave Maria*; Reger's *La ninna nanna della Vergine* (Maria Wiegand); Debussy's *Beau soir*; Delibes's *Bonjour Suzon* and *Les filles de Cadix*; and Bainbridge Crist's *C'est mon ami*. —R. A. E.

Mangiagalli's fugues can be listened to independently or as a typical fast-slow-fast three-movement combination. Cleverness and facility mark the writing, and Pick-Mangiagalli has been admirably successful in creating a songful quasi-slow movement within the fugue form. The performances are tonally beautiful, with the instrumentalists functioning more as individuals than as members of an ensemble, in the kind of independent playing that seems to be characteristic of Italian groups. —R. A. E.

### Piano Duets

DEBUSSY: *Six Epigraphes Antiques*. RAVEL: *Ma Mère L'Oye*. Gino Gorini and Sergio Lorenzi, duopianists. (Colosseum CLPS 1026, \$5.95.) \* Both of these works were originally composed for piano duet, but they can be played at two pianos just as effectively. Ernest Ansermet has transcribed the Debussy pieces for orchestra, and Jerome Robbins has used them for his ballet *Ballade*. Ravel himself transcribed the *Mother Goose Suite*, and it inspired Todd Bolender's ballet of that title. The fact that both of these suites

have been used for ballets speaks well for the poetic charm and the evocative quality of their contents. Those who still think that Debussy and Ravel were closely similar to each other need only listen to these compositions, one after the other, to see how completely different were their styles and idioms.

Mr. Gorini and Mr. Lorenzi play both works with clarity, imagination, and fine balance. Technically speaking the recording has fair piano quality; a noticeable background of tape noise and occasional distortion detract from the quality. But this should not deter prospective purchasers of it, for the performances are musically distinguished. —R. S.

### Binaural Records

Under the Sounds of Our Times label, Emory Cook has released a group of two-channel disks with the extraordinary realism achieved by binaural sound. Also available on the same label are conventional ten-inch disks of the same music for non-binaural listeners. Very wide range and a crisp clarity of the recorded

sound characterize both versions and the musical performances are of a high order. Prices quoted below are for conventional single-channel disks. Binaural disks are higher.

MOZART: *Symphony No. 40*, G minor, K. 550. *New Orchestral Society of Boston*, Willis Page conducting. (Cook 2065, \$4.80.) \*\*\*\*

MASTERPIECES FROM THE THEATRE: *Carmen*—Introduction to Act I. Rossini: *Overture to La Gazza Ladrà*. Mendelssohn: *Scherzo from A Midsummer Night's Dream*. Von Weber: *Overture to Euryanthe*. *New Orchestral Society of Boston*, Willis Page conducting. (Cook 2064, \$4.80.) \*\*\*\*

MASTERPIECES OF THE DANCE. Strauss: *Emperor Waltz*. Saint-Saëns: *Danse Macabre*. Brahms: *Hungarian Dance No. 6*. Rimsky-Korsakoff: *Dance of the Buffoons*. *New Orchestral Society of Boston*, Willis Page conducting. (Cook 2066, \$4.80.) \*\*\*\*

TWO FAMOUS EUROPEAN PIANOS. Hindemith: *Sonata for Four Hands*. Josef and Greta Dichler, pianists. Martin: *Ballade for Flute*. Kamillo Wanansell, flutist, Kurt Raff, conductor. (Cook 1047, \$4.00.) \*\*\*\*

### French Duo

SCHUBERT: *Sonata in A minor* (Arpeggione); SCHUMANN: *Fantasiestücke*, Op. 73, *Drei Romanzen*, Op. 94. Maurice Gendron, cellist; Jean Françaix, pianist. (London 11 654, \$5.95.) \*\*\* The arpeggione, described by Alfred Einstein as descended from the viola da gamba, was invented in 1823 and enjoyed brief popularity as a novelty. Schubert wrote the A minor Sonata for a faddish friend in 1824, but when it was published some 45 years later, he included cello and violin parts ad libitum. Today the work is heard in several forms. Having had a recent opportunity to hear it as a cello concerto (N. Y. Philharmonic-Symphony, April 9), I must say that the cello and piano version heard in this disk is vastly preferable. It is Schubert at his most felicitous. The piano part is so simply conceived that it is hard to imagine why anyone should wish it in orchestral dress. The cello is provided with graceful melodic lines that exploit its characteristic moods and richest tone. To this end Mr. Gendron could hardly have done better. Here, as in the Schumann works, recorded for the first time on LP disks, the eloquent lyricism of his playing is matched by the sensitive collaboration of the accompanist. Altogether, an item worth adding to the well-balanced collection. —C. B.

### Baroque Master

BUXTEHUDE: *Three solo cantatas for bass*. No. 27, *Mein Herz ist bereit*; No. 25, *Ich bin die Auferstehung und das Leben*; No. 26, *Ich bin eine Blume zu Saron*. Bruno Mueller, bass; members of the Pro Musica Orchestra of Stuttgart; Eva Hölderlin, organ; Hans Grischkat conducting. Cantata for two sopranos. No. 38, *O lux beata, Trinitas*. Margot Guillaume and Barbara Groth, sopranos; *Instrumental ensemble of the Bach Anniversary, Hamburg*; Marie-Luise Becher, organist and conductor. (Vox PL 7620, \$5.95.) \*\*\* Vox continues its praiseworthy series of recordings of Buxtehude cantatas with this disk. These four short and contrasting examples of the German master's noble style are full of inspired musical illustrations of the text. Especially noteworthy are all of cantatas No. 25 and No. 26 and the superb Amen at the end of No. 38. The performances are tasteful. —R. A. E.

#### KEY TO MECHANICAL RATINGS

- \*\*\*\* The very best: wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- \*\*\* Free from all obvious faults, differing only slightly from above.
- \*\* Average.
- \* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.



## For Orchestra

**BEETHOVEN:** Overtures. *Vienna Philharmonic, London Symphony, London Philharmonic, Felix Weingartner conducting.* (Columbia ML 4647, \$5.45.) \* Four Overtures to Fidelio. *Orchestra of the Vienna State Opera, Hermann Scherchen conducting.* (Westminster WL 5177, \$5.95.) \*\*\*\* Included in the Columbia collection are Weingartner's long-admired readings of the overtures to Goethe's *Egmont*, the ballet *Prometheus*, the opera *Fidelio*—as first performed in 1805 (Leonore Overture No. 2) and as revived in 1814 (*Fidelio* Overture), and the *Consecration of the House Overture*, written for the opening of the Josephstädter Theater in Vienna in 1822. The orchestral detail in these pre-war disks survives LP transfer admirably although the over-all recorded sound is necessarily below par. With the aid of technical improvements, Mr. Scherchen's accounts of the *Fidelio* and three Leonore Overtures are luminously recorded. Without going into the several involvements relating to the nomenclature and numeration of these four overtures, suffice it to say that Westminster was well advised in issuing a disk containing all of them. Where Mr. Scherchen's performances may be wanting in the ultimate finesse of the older Weingartner sets, they effectively exploit the strong dramatic impulse and sheer theatricality of these works. The consumer today will probably derive greater satisfaction from the Westminster recording, aurally as well as musically.

—C. B.

**GLAZUNOV:** Suite from *Raymonda*. *Paris Philharmonic, Manuel Rosenthal conducting.* (Capitol P-8184, \$4.98.) \* Mr. Rosenthal does justice to this rather conservative example of Russian romanticism. The performance is straightforward and carefully detailed.

—C. B.

**GLIÈRE:** Symphony No. 3 in B minor (Ilya Mourometz): The Red Poppy Ballet Suite. *Vienna State Opera Orchestra, Hermann Scherchen conducting.* (Westminster WAL 210, \$11.90.) \*\*\* The patriarch of Russian music, who has survived the upheavals of Russian artistic and political life since before the demise of the Czarist regime, Reinhold Glière at 78 still is going strong in post-Stalin Moscow, according to latest reports, and his anti-American propaganda ballet, *The Red Poppy*, continues to delight the commissars, with the addition here and there of a few extra touches of venom to bring it up to date. Of more interest from the nationalistic standpoint is the big-scale symphony, dating from 1912, based upon the "tales of olden times" regarding the legendary Russian hero Ilya Mourometz and his colorful exploits. The symphony is an elaborate programmatic structure in the high romantic tradition, well supplied with sonorous climaxes and shattering dramatic effects. It is a skillful and impressive piece of work by a minor master who apparently has outlived his time and idiom.

—R. E.

**MENDELSSOHN:** Symphony No. 3, A minor, Op. 56 (Scotch). *Pittsburgh Symphony, William Steinberg, conductor.* (Capitol S 8192, \$5.72.) \*\*\* A warm, hearty performance of a fine score by an orchestra that does not always play cleanly. Mr. Steinberg's conducting is consistently admirable.

—R. A. E.

**KODALY:** Hary Janos Suite; **BARTOK:** Divertimento for String Orchestra. *Minneapolis Symphony, Antal Dorati, conductor.* (Victor LM 1750,

\$5.72.) \*\*\*\* The skillful orchestration and happy vigor of the Kodaly work are superbly realized by the Minneapolis orchestra. Bartok's Divertimento has already been coupled by the same company with a Dorati reading of Mozart's Symphony No. 31. Whether or not this performance is a rerecording of the previous one, it is a fine one, gracious and light-hearted, but not so transparent in recorded sound as the overture.

—C. B.

**PUCCINI:** La Bohème for Orchestra. *Andre Kostelanetz and his Orches-*

*tra.* (Columbia ML 4655, \$5.45) \*\*\* Fannie Hurst's colorful paraphrase of the La Bohème story is printed on the record envelope, and it might attract some of her readers to this maddeningly voiceless version of a work written for singers.

—A. H.

**RESPIGHI:** The Pines of Rome; The Fountains of Rome. *Minneapolis Symphony, Antal Dorati, conductor.* (Mercury MG50011, \$5.95.) \*\*\*\* This is another of the fine performances by the Minneapolis Symphony recorded in Mercury's Olympian series. Mr. Dorati evokes the

## Two Mahler Symphonies Appear on Disks

**MAHLER:** Symphony No. 1 in D major. *Symphony Orchestra of Radio Berlin, Ernest Borsamsky conducting.* (Urania URLP 7080, \$5.95.) \*\*\* (Vanguard VRS 436 \$5.95.) \*\*\*

THE rapidly expanding repertoire of Gustav Mahler's gargantuan scores on microgroove disks is adorned as well as happily augmented by this grateful performance of *The Titan* (by some curious coincidence appearing in two identical recordings), as well as by the two simultaneous issues of the Seventh, *The Song of the Night*, considered below.

We probably had better eschew the title, *The Titan*, for the First Symphony, since Mahler himself dismissed it after having permitted it to be used for the first performance, in Budapest in 1889, in honor of a book by the German romantic novelist Richter, whom Mahler admired. Subsequently, the composer confessed that the title and program had been devised as an afterthought and did not properly express the meaning of the music—as literary explanations of pure music seldom do. The celebrated funeral march parody forming the third movement, which aroused such a storm of criticism and made Mahler famous as a composer over night, the composer admitted was inspired by a children's picture, *The Hunter's Funeral*, but even here the representation is irrelevant. As with all of Mahler's music, one can read a hundred meanings into this symphony, but of most importance is that it is the genesis and prototype of all of the composer's symphonic thinking—he did not stray significantly from it in the ensuing eight. It is big, expansive, rich in invention, unabashedly melodious, prodigally colored and orchestrated. Mahler would never forego this conception of writing for orchestra. It also is mystical, tortuously emotional and childlike to the point of immaturity in its occasional happy moments. With German romanticism seriously on the wane, such works as this run the risk of becoming museum pieces of rampant virtuosity and rhetoric. The performance of the Berlin musicians is a sensitive, leisurely one, with good intonation and ensemble and a dependable feeling for the philosophy of the music.

**MAHLER:** Symphony No. 7. *Vienna State Opera Orchestra, Hermann Scherchen conducting.* (Westminster WAL 211, \$11.90.) \*\*\*

**MAHLER:** Symphony No. 7. *Symphony Orchestra of Radio Berlin, Hans Rosbaud conducting.* (Urania URLP 405, \$11.90.) \*\*\*

THE Seventh is one of the most individual and interesting of the Mahler symphonies at the same time that it is one of the least performed. The only legitimate reason for playing it less frequently than the others is that the demands of its instrumentation are difficult and expensive. In addition to the usual strings and brass, it requires four flutes plus piccolo, three oboes, four clarinets



Hermann Scherchen

plus bass clarinet, English horn, three bassoons and contra-bassoon, four French horns plus a tenor horn in B, two harps, triangle, glockenspiel, tambourine, cymbals, cowbells, tamtam, guitar, and mandolin. Such an aggregation is an orchestra manager's nightmare, and it is easy to see why a conductor would hesitate to ask for it except for some very special occasion.

The music is in five movements, and, because the second and fourth are subtitled *Nachtmusik*, the symphony sometimes is called *The Song of the Night*. Mahler, perhaps purposely, did not give it a key designation, and authorities differed on its basic tonality; some say B minor, others E minor, and there is justification in the harmonic pattern for both. The sonorities of the mandolin and the guitar subtly dominate the fourth movement, the mandolin giving somewhat the effect of a harpsichord. It is a novel and arresting sound, and, since Mahler went to the trouble of bringing it in, one could wish that he had manipulated it more boldly and more extensively.

The palm for excellence, both artistic and technical, must go to the Westminster version under Mr. Scherchen. The Vienna conductor has at once a more emotional and a more mature conception of the music. He feels out its psychological and philosophical depths, as a conductor must do with Mahler if he is not to sound superficial and maudlin. Mr. Rosbaud, with the Berlin orchestra, is too susceptible to the dance-like rhythms and seems to be conducting a Viennese waltz much of the time. In addition, the Westminster recording has better balance, truer definition of sound, and a three-dimensional quality that gives a remarkable sense of presence. Certain background noises in the Berlin recordings seem to indicate that it was taped directly from a public performance with no opportunity for editing or retakes or pauses to retune the orchestra. Quality and range also are somewhat limited, but there is no distortion nor actual loss of instruments at either end of the range.

—R. E.

## Records and Audio

gentle poetry of the Respighi scores at a leisurely pace, revealing the full extent of the composer's orchestral skills.

—C. B.

**SIBELIUS:** Rakastava, Op. 14; Valse Triste, Op. 44; **GRIEG:** Norwegian Dances, Op. 35. *Vienna State Opera Orchestra, Franz Litschauer conducting.* (Vanguard VRS 430, \$5.95.) \*\*\* Sibelius' Rakastava, presented here in its first recording, appears to be one of those bottom-of-the-barrel scrapings that are, of necessity, beginning to find their way into the LP catalogues. A suite for string orchestra in three movements, it was written in the same year (1911) as the composer's Fourth Symphony and betrays more of the self-conscious romanticism found in that work. It is a deeply felt but, in the end, rather formless and undistinguished effort when compared to the Valse Triste with which it is paired on one side of this disk. Grieg's Norwegian Dances, which fill the overture, are given their orchestral dress—and attractive it is. Mr. Litschauer's readings of the set of four combine color and energy with glowing lyricism and occasional wit. A thoroughly creditable job.

—C. B.

**STRAUSS:** An Alpine Symphony, Op. 64. *Orchestra of the Munich State Opera, Franz Konwitschny conducting.* (Urania URLP 7064, \$5.95.) \*\*\* Although Strauss rarely failed as a craftsman, his inspirational source was frequently exhausted. Eine Alpensinfonie is a case in point. Its principal themes are skillfully developed and varied throughout its extended single movement, but the basic material is woefully deficient. Mr. Konwitschny handles the large orchestra capably, but he fights a losing battle. One even suspects he too loses interest toward the end.

—C. B.

**TCHAIKOVSKY:** 1812 Overture; Marche Slave. *Philadelphia Orchestra, Eugene Ormandy, conductor.* (Columbia AAL 24, \$2.85.) \*\* Two old favorites played to the hilt.

—A. H.

**WAGNER:** Parsifal—Prelude to Act I and excerpts from Act III. **SCHUBERT:** Rosamunde—Overture, Entr'acte and Ballet Music. *Leopold Stokowski and his Symphony Orchestra.* (RCA Victor LM 1730, \$5.72.) \*\*\*\* It would be difficult to imagine a more incompatible coupling than the sonorous mysticism of Wagner and the songful simplicity of Schubert, but in any case these are superbly tailored performances, resplendently recorded. The Act III music from Parsifal is presented in a kind of Stokowskian synthesis as of yore; if the endless lengths of Parsifal are too rich for your blood you will not object to this listenable reduction. Those who are more interested in the lovely Rosamunde excerpts are reminded that no less than two recordings of the complete score have appeared recently.

—J. L.

## Concertos

**MENDELSSOHN:** Violin Concerto in E minor. *Yehudi Menuhin, violinist; Berlin Philharmonic, Wilhelm Furtwängler, conductor.* Violin Concerto in D minor. *Yehudi Menuhin, violinist and conductor; RCA Victor String Orchestra.* (RCA Victor LM 1720, \$5.72) \*\*\* Another available long-playing recording of "the" Mendelssohn violin concerto provides little cause for comment.

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but the first appearance on disks of the D minor concerto, written when Mendelssohn was only fourteen years old, occasions considerable interest. While the youthful work will not threaten the popular position of its mature counterpart, it should provide enjoyable listening, as well as musicological meat, for a good many people. Both the performances are commendable.

—A. H.

MOZART: Piano Concerto in D minor, No. 20, K. 466; Piano Concerto in C minor, No. 24, K. 491. *Artur Schnabel, pianist; Philharmonic Orchestra, Walter Süsskind, conductor.* (RCA Victor LHMV 1012, \$5.95.) \* Two of Mozart's most popular piano concertos in the late, great pianist's eloquent interpretations. The musical qualities of this disk far outweigh the unavoidable tonal deficiencies.

—A. H.

LISZT: Concerto No. 2 in A major. *Weber: Concertstück in F minor. Robert Casadesu, pianist; Cleveland Orchestra, George Szell, conductor.* (Columbia ML 4588, \$5.45.) \*\*\* The Concertstück, written in 1821, paved the way for the showy piano concertos produced later in the century by such composers as Mendelssohn, Chopin, and, of course, Liszt, who completed the first version of his second concerto in 1857. These performances can be strongly recommended, since Mr. Casadesu and Mr. Szell take full advantage of the opportunities for virtuosic display without lapsing into vulgarity or bombast.

—A. H.

### Piano Music

CHOPIN: Barcarolle. CHOPIN-LISZT: Six Polish songs. LISZT: Venezia e Napoli; Consolation No. 1; Rhapsody No. 15. *Ruth Slenczynski, pianist.* (Music Library MLR 7031, \$5.00.) \*\* Miss Slenczynski plays with more conscientiousness than poetry, but there are many fine moments in her performances, particularly since she has the technique for the formidable Liszt works and has unusually clear finger articulation. Of special interest are Liszt's imaginative arrangements of the seldom heard Chopin songs. Miss Slenczynski seems to understand and project their moods more successfully than she does the other works.

—R. A. E.

KEYBOARD MASTERS OF OLD VIENNA. *Hilde Somer, pianist.* (Remington R-199-124, \$2.49.) \*\* The jacket commentary provided with this disk states that the spirit of Vienna is found "in the untranslatable essence that is its gemütlichkeit." Whatever that means, it is probably more descriptive of Miss Somer's performance than, strictly speaking, of the works included here. She plays Schubert's Sonata in A minor, Op. 143, and Mozart's Fantasia in D minor, K. 397, as well as Lanner's Waltzes and Styrian Dances and the Strauss-Grünfeld Soirée de Vienne. Piano tone is good; surfaces are scratchy.

—C. B.

PIANO MUSIC FOR CHILDREN. *Menahem Pressler, pianist.* (MGM E3010, \$4.85.) \*\* Included in this anthology are Prokofiev's Music for Children, Op. 65, Shostakovich's Six Children's Pieces, Bloch's Enfants, Milhaud's Touches Blanches and Touches Noires, and Lullaby for Amittai, dedicated to the pianist's son, by Robert Starer. Mr. Pressler plays these simple works—at times deceptively simple—with sym-

pathy and devoted artistry. This and a companion disk, Bartok's For Children (MGM E3009), constitute the first releases in a series devoted to music for children by prominent contemporaries. The project, conceived and executed by Mr. Pressler, was occasioned by the birth of Amittai, who can be assured of the proper musical training.

—C. B.

### Reissued Maschera

VERDI: A Masked Ball. *Maria Caniglia (Amelia); Fedora Barbieri (Ulrica); Elda Ribetti (Oscar); Beniamino Gigli (Riccardo); Gino Bechi (Renato); Tancredi Pasero (Samuel); Ugo Novelli (Tommaso); N. Niccolini and Blando Giusti. Rome Royal Opera House Chorus and Orchestra, Tullio Serafin conducting.* (RCA Victor LCT 6007, \$11.44.) \* A reissue of a notable recording. If the sound is poor by today's standards, the performance is anything but. Mr. Gigli is in splendid voice throughout the album, which makes him practically incomparable. Miss Caniglia's vocalism is extremely variable, her emotional communication almost unbearably intense. Miss Barbieri provides an impressive Ulrica, and Mr. Bechi sang better in the days when this recording was made than he does now. Both the Oscar of Miss Ribetti and the Samuel of Mr. Pasero are examples of good Italian operatic style, and Mr. Serafin conducts with both finesse and dramatic forcefulness.

—R. A. E.

### Second-Rate Strauss

STRAUSS: Suite for Wind Group in B flat major, Op. 4; Serenade for Wind Group in E-flat major, Op. 7. *Vienna Philharmonic Wind Group.* (Westminster WL 5185, \$5.95.) \*\*\* Both of these works were written by Strauss while he was still in his teens. Both are skillfully scored and romantic in mood, although solidly constructed along classic lines. Beside the composer's later output, they are both second-rate Strauss—first-rate by comparison with similar efforts of lesser contemporaries. The Vienna ensemble is highly proficient in both.

—C. B.

### Two American Ballets

GOTTSCALK-KAY: Cakewalk, Ballet Suite. *Philadelphia Orchestra, Eugene Ormandy, conductor.* GOULD: Fall River Legend, Ballet Suite. *New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor.* (Columbia ML 4616, \$5.45.) \*\*\*\* The music for Cakewalk, a ballet celebrating the minstrel show (choreographed by Ruthanna Boris for the New York City Ballet and first performed in 1951), was adapted by Hershey Kay from several piano works written by Louis Gottschalk, nineteenth-century American composer. Some of the true flavor of Gottschalk's period pieces is lost in Mr. Kay's fancy orchestrations, but much remains to be enjoyed. Morton Gould's score, dating from 1948, was created for Agnes de Mille's ballet about Lizzie Borden, the demure lass who orphaned herself by hacking her parents to bits with an axe. Fall River Legend represents some of Gould's best composition. Both performances are recommended.

—A. H.

### In Lighter Vein

CHANSONS DE PARIS. *Mira Jozelle and orchestra conducted by Ben Ludlow.* (Westminster WL 3006, \$3.95.) \*\*\* A delightful newcomer to the disks and a singer who composes some of her own material, Miss Jozelle has a voice and style with the authentic

flavor for French popular songs. The eight offered here are enhanced by the charming orchestral settings made by Mr. Ludlow for an unusual assortment of instruments.

—R. E.

FRENCH ORCHESTRAL MUSIC. *Orchestre de la Suisse Romande, Ernest Ansermet conducting.* (London LL 696, \$5.95.) \*\*\* A neat package containing Danse Macabre and Le Rouet D'Omphale, by Saint-Saëns; Marche Joyeuse and España, by Chabrier; and Pavane pour une Infante défunte, by Ravel. The Swiss orchestra, as always, does a highly respectable job under its able founder-conductor.

—R. E.

SLAUGHTER ON 10TH AVENUE and other ballet selections. *Boston Pops Orchestra, Arthur Fiedler, conductor.* (RCA Victor LM 1726, \$5.72.)

\*\*\* This potpourri includes ever so brief quotations from the scores of Fancy Free, Interplay, The Three-Cornered Hat, Age of Gold, Gayne, Sebastian, and Petrouchka. Like the popular classic from which the record draws its name, they are played with all the necessary élan by Mr. Fiedler's warm-weather orchestra—which is the Boston Symphony less its vacationing first-desk men. Record collectors are reminded that Columbia has just released a complete recording of the Rodgers-Hart musical On Your Toes, of which Slaughter on 10th Avenue is only one of the highlights. The sound here is clean and loud, and a shade strident.

—J. L.

MARTYN GREEN'S GILBERT & SULLIVAN. *Martyn Green; Columbia Operetta Chorus and Orchestra, Lehman Engel conducting.* (Columbia ML 4643, \$5.45.) \*\*\* The two sides of this twelve-inch disk contain sixteen choice selections from eight different G & S operettas. For most of us, Martyn Green is Gilbert & Sullivan, and the simple fact that he portrays the excerpts (sings is not the word) should be enough to recommend the disk to anyone whose experience of these phenomena ever got beyond the high school stage.

—R. E.

FOLKSONGS FROM THE BRITISH ISLES. *Westminster Light Orchestra, Leslie Bridgewater conducting.* (Westminster WL 4003, \$4.95.) \*\*\*

MUSIC BY STRAUSS AND GUNG'L. *Same orchestra.* (WL 4004, \$4.95.) \*\*\* These two disks are part of Westminster's new Curtain Time series of light music, tastefully arranged in clean-cut performances. Unobtrusive.

—C. B.

VIGNETTES FOR VIOLIN. *Isaac Stern, violinist; Alexander Zakin, pianist.* (Columbia AAL 23, \$2.85.) \*\* The performers, not fazed by the slightness of such pieces as Kreisler's Schön Rosmarin, Dvorak's Slavonic Dance No. 1, the Tchaikovsky-Zakin Valse Sentimentale, Schubert's The Bee, etc., play these seven encore items as well as any one could wish.

—A. H.

### National Symphony Signs with Westminster

The National Symphony, Howard Mitchell, conductor, was recently signed to a contract with the Westminster Recording Company, Inc. The contract marks the first time the orchestra has signed exclusively with one recording company since the adoption of its reorganization and expansion program under Mr. Mitchell, and it represents the first step in Westminster's policy to record in the United States with American orchestras. Westminster has also signed the violinist Julian Olevsky to an exclusive contract.

## India

(Continued from page 15)

outside India offsets any apparent loss on the Indian market.

Processed records are sold on the market at the retail price of four to six shillings each (about 52c to 78c). On these retail prices the dealers are allowed a margin of 25%. Though this price is not much, the average Indian still hesitates before making a purchase. The result is that the same records are played countless number of times, till each groove echoes and re-echoes with music mixed with screeches and wails. The starting of a gramophone record library in every village and town, on the lines of the American record libraries, may solve the problem and help the gramophone to retain its position. Parenthetically, I wrote on the necessity of such libraries in 1945 in the *Illustrated Weekly of India*, but the idea does not seem to have caught on.

\*\*\*

In connection with the above article, the reader may be interested in recordings (33 $\frac{1}{3}$ ) of Indian music available through Ethnic Folkways Library, 117 W. 46th St., New York. The most recent is a single twelve-inch disk, Religious Music of India, (P 431, \$5.95.) recorded in India under the direction of Alain Daniélou, research professor at the College of Music and Fine Arts, Benares Hindu University, for the National Council on Religion in Higher Education. The eight examples on this disk include a Hymn to Shiva, Rama Lila, Kirtana, Vedic chanting and several other Ragas performed by a variety of vocal and instrumental soloists and ensembles. The recordings are of great interest musically and are wholly acceptable mechanically.

Other records of the music of India available from Ethnic include Folk Music of India (P 409), Folk Music of Pakistan (P 425), Traditional and Classic Music of India (Ragas) (P 422). The materials were brought together by Kenneth Morgan of Colgate University and include, in addition, colored slides of Hindu pilgrimage places and religious practices as well as a book, An Introduction to Hinduism, written by Hindu scholars and published by the Ronald Press.

—R. E.

### University of Illinois Issues Monteverdi Work

URBANA-CHAMPAIGN, ILL. — The University of Illinois school of music has issued the first in a series of LP recordings designed as a noncommercial service to alumni, schools, and music lovers. Monteverdi's Vespro della Beata Vergine, recorded by the university student symphony and oratorio society under the direction of Leopold Stokowski, is the first disk. This and future releases, priced at \$2.75, are being sold through the Illini Union Bookstore, 715 S. Wright St., Champaign.

### New Artists Sign with Remington

Recently signed to record for Remington Records are Luboshutz and Nemenoff, Ossy Renardy, and Eugene List. Others added to the company's list of American and European artists since Laszlo Halasz assumed the post of executive director at the beginning of this year are Tossy Spivakovsky, Sylvia Marlowe, Mack Harrell, Leonid Hambro, Lydia Ibarrondo, and Carlos Montoya.

### Schwann Catalogue Features Artist Listings

The Schwann Long Playing Record Catalogue for June contains listings of all available classical records by performer (conductor, instrumentalist, choral group, etc.) instead of by composer, as has been the past practice.



# ALBERT SPALDING

Albert Spalding, 64, noted violinist, composer, and author, died of a cerebral hemorrhage at his New York home on May 26. His death occurred within a month of the third anniversary of his final New York concert appearance on June 20, 1950, the opening concert of the 1950 Lewisohn Stadium season, with the Stadium orchestra under Efrem Kurtz. On this occasion he remarked that he wanted to retire from the routine of concerts to devote his full time to writing, teaching, and composing, adding that he wanted to leave "while they still regret to see me go".

Born in Chicago, the son of J. Walter Spalding, co-founder of the A. C. Spalding & Bros., sporting goods company, Mr. Spalding was seven when he asked for a violin as a Christmas present and received a half-sized instrument costing four dollars. Although the gift was intended as a joke, he was fascinated by the little fiddle, and eventually lessons were started. At the age of fourteen he was graduated from the Conservatory of Bologna, the youngest alumnus since the graduation of Mozart 133 years before.

Two years later, in 1905, Mr. Spalding made his formal debut in Paris, playing the Saint-Saëns B minor Concerto with an orchestra made up largely of Paris Conservatory students, conducted by his teacher Lefort. The composer, hearing that the young American had given an excellent performance of his violin concerto, invited him to play at his home and later proposed that they appear together in a concert in Florence. The event was a success, and Saint-Saëns promised the young Albert that he would "spread the good news of his playing". Shortly afterwards this promise was fulfilled in a letter to Hans Richter, conductor of the London Symphony, who invited the violinist to appear with the orchestra in the Saint-Saëns concerto.

Mr. Spalding made his first American appearance on Nov. 8, 1908, in Carnegie Hall, as soloist with the New York Symphony under Walter Damrosch, who had also received a letter from the French composer. In the years that followed Mr. Spalding toured the United States and Europe, making his first tour of Russia in 1910 (he returned in 1912-13 and in 1913-14) and playing a series of programs in Egypt in 1914, just before the outbreak of World War I. He enlisted in the Army Aviation Corps and, with a commission as a lieutenant, was assigned to serve in Italy as adjutant to Major Fiorello La Guardia, later Mayor of New York. Upon his discharge in 1919, the violinist married Mary Vanderhof Pyle.

## Toured Europe with Orchestra

When the New York Symphony, under Mr. Damrosch, made its tour of Europe in 1920, the first ever made by an American orchestra, Mr. Spalding was invited to accompany the orchestra as soloist. By 1939 he had made his 200th Atlantic crossing. He had the distinction of being the only American violinist to perform at La Scala in Milan and was believed to be the only American to be invited to play with the Paris Conservatory Orchestra. In World War II he returned to Italy to serve in the psychological warfare branch of the Allied forces.

In addition to his concert career, Mr. Spalding devoted considerable time to composing, although few of his works reached a wide audience. By 1950 he had written some sixty works for violin, 25 for piano, thirty for voice, and four each for chamber ensemble and full orchestra. His books include *Rise To Follow*, an autobiography published in 1943, and *A Fiddle, A Sword, and A Lady*, a biographical novel based on the life

# Obituaries



Albert Spalding

of Giuseppe Tartini. He was a Chevalier of the French Legion of Honor and held the Cross of the Crown of Italy.

Besides his wife, Mr. Spalding leaves a brother, H. Boardman Spalding.

## FREDERIC HORWITZ

PARIS.—Frederic Horwitz, 65, international concert manager, died on May 7 following a two months' illness. Born in Berlin on April 3, 1888, he started his managerial career in Munich in 1916 and returned to the German capital in 1924. He established his Paris office in 1933 in the Maison Gaveau.

Among the numerous outstanding artists who have performed under Mr. Horwitz' management throughout Europe are Artur Schnabel, Kirsten Flagstad, and Isaac Stern.

He is survived by a son, Michael Rainer, who is carrying on his father's work.

## HERMANN JADLOWKER

TEL AVIV.—Hermann Jadlowker, 76, tenor, one-time member of the Metropolitan Opera Company, died here on May 13. Reaching the peak of his operatic career prior to World War I, he sang successively at opera houses in Cologne, Stettin, and Karlsruhe from 1899 to 1901, and in Berlin and Vienna until 1910. Coming to this country in that year, he joined the Metropolitan for three seasons and became one of its leading Wagnerian tenors. His greatest success here, however, was in the leading role of Humperdinck's *Königskinder*, singing opposite Geraldine Farrar. He was believed to have been the first tenor to sing the chief tenor roles in *Cavalleria Rusticana* and *Pagliacci* in the same night, March 22, 1911.

Returning to Berlin in 1913, he continued to sing in operatic performances there and, during the 1920s, became Kammersänger of the Berlin Königliche Opernhaus. In 1929 he accepted a post at the conservatory in Riga, Latvia, his birthplace. For the past 15 years, until the time of his death, he taught in Tel Aviv.

## HENRY C. LAHEE

MARSHFIELD HILLS, MASS.—Henry Charles Lahee, 97, author and lecturer, died en route from Florida to his home here on April 11. A native of England, he settled in Boston and became secretary of the New England Conservatory of Music under Eben Tourjee. In 1899 he established the Boston Music and Educational Bureau, placing musicians in universities, colleges, and churches in this area. He was the author of several handbooks about musicians and of *Annals of Music in America*, published in 1923.

# ERIC DELAMARTER

ORLANDO, FLA.—Eric DeLamarter, 73, associate conductor of the Chicago Symphony from 1918 to 1936, died here on May 17. A pupil of Middleschulte, Guilman, and Widor, he was an organist and choir director in leading Chicago churches from 1912 on. He served as music critic for the *Chicago Record-Herald* and *Chicago Tribune* between 1908 and 1910, and taught at Olivet (Mich.) College and Chicago Musical College about the same period. He succeeded Frederick Stock as director of the Musical Art Society of Chicago in 1911, and he substituted for Mr. Stock during the latter's absence from the podium of the Chicago Symphony in the 1918-19 season. As associate conductor of the Chicago Symphony, he was also in charge of the Civic Orchestra, the training ensemble for the symphony. In recent years he also conducted orchestras in Fort Wayne, Ind., and Austin, Tex. His compositions include *The Betrothal* (1919), a suite for orchestra, four symphonies and two organ concertos, many of which were played by the Chicago Symphony.

## MRS. EDWARD ZIMMERMAN

PHILADELPHIA.—Mrs. Edward Kunkel Zimmerman, 88, concert soprano during the early 1900s, died at the Presser Home for Retired Music Teachers on May 10. She was a soloist with the Chicago Symphony under Theodore Thomas and appeared regularly at festivals in Ann Arbor, Bethlehem, Cincinnati, and Worcester. In Philadelphia she sang at Temple Knesseth Israel and later went to the Collegiate Church of St. Nicholas in New York.

## HARRY FOX

CLEVELAND.—Harry Fox, 70, vice-president of the Sam Fox Publishing Company, Inc., music publishers, died at Doctor's Hospital on May 4. Having entered business as a partner of his brother, Sam Fox, he remained in charge of the Cleveland office when the company established its principal office in New York. He served as general manager of the Music Publishers Protective Association and as agent and trustee for the publishing industry in licensing recording companies.

## NORMAN NAIRN

ROCHESTER.—Norman Nairn, 70, music and art editor of the *Rochester Democrat and Chronicle*, died at Strong Memorial Hospital here on May 23. He was managing editor of the *Plainfield* (N. J.) *Courier-News* before taking the Rochester post in 1938. A director of the Plainfield Choral Club and Concert Society, he has served as organist in several churches and at one time headed the New York chapter of the American Guild of Organists. He had been associated with the Eastman School of Music in 1943.

## LOUIS V. TREACY

ST. ALBANS, L. I., N. Y.—Louis V. Treacy, father-in-law of John F. Majeski, Jr., associate editor of *MUSICAL AMERICA*, died on May 16. He is survived by his wife, Josephine E.; a son, Edward A.; a daughter, Vivian A. Majeski; a brother, Fred; two sisters, May Treacy and Etta Doyle; and three grandchildren.

## RAUL PANIAGUA

GUATEMALA.—Raul Paniagua, 51, pianist and composer, died here on April 18. He made his New York debut in 1924 and played at the Neighborhood Club in Brooklyn as a member of the Paniagua Trio.

## WILLIAM G. HILL

URBANA, ILL.—William G. Hill, 61, professor of music at the University of Illinois since 1932 and an officer of the American Musicological Society, died at his home here on May 17.

# Verdi Requiem Closes Season in Baltimore

BALTIMORE.—The Baltimore Symphony's 1952-53 season ended in a blaze of glory on March 11, when Massimo Freccia conducted a superlative performance of Verdi's *Manzoni Requiem*. The entire season of the orchestra has given cause for rejoicing, for there was never a performance that was in any way routine. The opening concert set high standards that were maintained throughout the year. In his first season with the group, Mr. Freccia proved a masterly interpreter whose analytical insight and tremendous energy made each concert a real musical experience. The orchestra played well and with a wide range of color. The string tone was flexible and beautiful, the woodwinds mellow and homogenous, and the brasses were of the kind one dreams of but seldom encounters. Aging scores took on new life, and the inclusion of many local first performances and seldom-heard works helped make the season the most distinguished in many years.

A highly significant offering was made on Jan. 21, when Schumann's *Manfred* was given a complete hearing. Basil Rathbone took the part of Manfred, ably supported by a local chorus and soloists, and all of the participants contributed to a sensitive and satisfying reading of the score. On Feb. 25, the NBC-TV Opera Company presented Mozart's *The Abduction from the Seraglio*. Each of the singers rewarded his audience with superb vocalism, and Peter Herman Adler conducted impeccably. The *Verdi Requiem* was given twice, on March 11 and 15. The soloists were Frances Yeend, Nan Merriman, David Lloyd, and Kenneth Smith. The chorus was trained by Richard Ross. It is doubtful that a better performance could be imagined.

## Soloists' Contributions

There were many admirable contributions from the season's group of soloists. Mischa Elman gave a persuasive reading of Tchaikovsky's *Violin Concerto* on Nov. 12, and Erica Morini made a deep impression in Brahms's *Violin Concerto*. Of the pianists, Ania Dorfmann gave her musically satisfying and familiar performance of Beethoven's *First Concerto* on Nov. 19, and Rudolf Serkin was heard in a polished one of the same composer's *Fourth Concerto* on Jan. 14. The one disappointment was the debut of Paul Badura-Skoda in the Tchaikovsky concerto. Despite his excellent reviews in other cities, this young man played like an immature conservatory student. Only in the slow movement did he give evidence of much imagination or insight. On Feb. 4, Martha Graham recreated her characterization of Judith, to William Schuman's music. It proved a tour-de-force for the dancer.

Memorable orchestral performances, and ones that showed the growth of the ensemble and its broadening repertoire, included Berlioz' *Fantastic Symphony*, on Dec. 3; Shostakovich's *Fifth Symphony*, on Jan. 14; and Debussy's *La Mer*, on Dec. 17.

Igor Stravinsky replaced Dimitri Mitropoulos on Feb. 18, conducting his own works in a program that listed the *Pulcinella Suite*, *Card Game*, *Four Norwegian Moods*, *Circus Polka*, and the *Suite, The Fire Bird*.

Eleven Sunday afternoon concerts, sponsored by the Bureau of Music of the City of Baltimore, were in the nature of Pop concerts. Soloists included Eva De Luca, local soprano; Harry Haywood, baritone and winner of the Baltimore Music Club's annual contest; Samuel Carmell, concertmaster; Gloria Strasser, principal cellist; and Vincent J. Abato, saxophonist.

—GEORGE KENT BELLOWES

# New Music Reviews

By ROBERT SABIN

## Monteverdi Mass And Bach Works

In his highly informative introduction to his transcription and edition of Monteverdi's *Messa a 4 voci da Cappella*, Hans F. Redlich points out that only three Masses by Monteverdi have survived. This present edition has been issued in study score form in the Eulenburg series as No. 982 and is available from C. F. Peters, which represents the Edition Eulenburg.

The first of the surviving Monteverdi Masses, the *Missa senis vocibus*, based on motives from the motet *In illo tempore*, by the Flemish master Nicolas Gombert, was published in 1610, together with the *Vespers* and the two *Magnificats*. The second, a *Messa a 4 voci da Cappella*, was published in 1641, as part of the last publication seen through the press by Monteverdi himself.

The third of these surviving Masses, a *Messa a 4 voci da Cappella*, like the second, was published in 1651. It was seen through the press by "the composer's faithful printer", Alessandro Vincenti. It is this third mass that has been issued for the first time in the Eulenburg series in a practical edition. Mr. Redlich indicates in his preface the problems of editing and how he solved them, the changes he has made, and the performance problems. His advice is extremely valuable. He appends a bibliography of works about Monteverdi's Masses.

From Peters have also come the Eulenburg study score of J. S. Bach's *Magnificat*, edited by Arnold Schering, available also in vocal score and orchestra score in the Peters Edition; and the study scores of two Cantatas: No. 34, *O ewiges Feuer, Ursprung der Liebe*, and No. 60, *O Ewigkeit, du Donnerwort*, both edited by Mr. Schering.

## Sacred and Secular Songs by Americans

Songs by Orvis Ross and Gordon Young have recently been added to the catalogue of Galaxy Music Corporation. Both are in a lyric and sentimental vein. Mr. Ross's *Summer Evening* is a setting for medium voice (B flat to F sharp) of a poem by R. H. Mottram. Mr. Young's song,

*There Will Be Other Summers*, to a text by Kay Russell, is for medium voice (E flat to F).

In the sacred song category, Galaxy has issued Frances Williams' *Lord, Our Will Is Thine To Own*, for medium voice (D flat to E flat); and Amy Worth's *O Love Divine, My Shepherd*, for low voice (B flat to E flat).

## Piano Teaching Pieces

ANDRE, MARIE: *Sleepy Lake*. (J. Fischer)

BRANNAN, GERTRUDE L.: *Skipping Rope*. (Ricordi)

BRODSKY, MICHAEL: *Meandering Mandarin*. (Presser)

BRODSKY, MICHAEL: *March of the Phantom Brigade*. (J. Fischer)

CARRE, JOHN F.: *Sea Gulls*. (Schroeder & Gunther)

COKELY, CECILIA: *Mister Little Toad*. (J. Fischer)

DAVIS, JEAN R.: *Otto, the Clown; Space Patrol*. (Presser)

DONATO, ANTHONY: *The Wistful Little Princess*. (Presser)

DUNGAN, OLIVE: *Summer Evening; Barn Dance; Reflections; Blues*. (Ricordi)

FITZGERALD, KATHLEEN: *Irish Jig*. (Ricordi)

FLOOD, DORA F.: *The Recess Bell*. (Ricordi)

GAIL, EILEEN: *The School Band; For My Dolly*. (Ricordi)

GARROW, LOUISE: *Blue Iris*. (Schroeder & Gunther)

## Revised Version Of The Beggar's Opera

NORMAN, OKLA.—A new version of John Gay's *The Beggar's Opera* had its premiere on April 27, 1953, at the University of Oklahoma, in a production by Die Kleinen Meistersinger, a student opera society, under the direction of Elena Fels and Clarke Searle.

Mr. Searle has reharmonized and rescored forty of the original 69 tunes for string quintet, flute, oboe, clarinet, bass clarinet (or bassoon), two horns, and harpsichord (or prepared piano). The original prologue has been restored to the play, with insertions from Gay's sequel, *Polly*. The text has been edited to make the work suitable for work shop production, and its three acts and five scenes now run an hour and a half. The cast requires three sopranos, three altos, two tenors, two baritones, one bass, and one nonsinging actor.

## New Ballet Presented In Savannah Concert

SAVANNAH.—The premiere of a ballet by Robert Roebing, *Live Oak*, was presented in a program sponsored by the Savannah Music Club and the Savannah Concert Orchestra on May 5. Henry Sopkin, conductor of the Atlanta Symphony, conducted the local ensemble, augmented by eighteen members of the Atlanta orchestra, and Ebba O. Thomson provided the choreography. The ballet, Riebling's first, is dedicated to his teacher, Edward Mueller, editor of the Theodore Presser Company. A well-integrated and solidly constructed piece, it was enthusiastically received here.

—KATHERINE KENNEDY

## ASCAP Appoints New Manager

Gerald E. Deakin, former personal representative for James Melton, has been appointed manager of the Serious and Concert Division of the American Society of Composers, Authors and Publishers. Before joining ASCAP, Mr. Deakin was also associated with Columbia Artists Management from 1946 to 1952.

## First Performances in New York Concerts

### Dance Scores

Colman, John: *The Filly* (New York City Ballet, May 19)  
Schuman, William: *Voyage* (Martha Graham, May 17)

### Orchestra Works

Gideon, Miriam: *Two Movements for Orchestra* (City College Symphony, May 16)  
Lipatti, Dinu: *Tziganes, Suite for Orchestra* (Lipatti Memorial Concert, May 11)

### Instrumental Works

Fricke, Peter Racine: *String Quartet in One Movement* (Walden Quartet, May 4)  
Goldman, Richard Frank: *Sonata for Violin and Piano* (Samaroff Memorial Concert, May 6)  
Macero, Attilio: *Areas* (1953) (Jazz Materials in Music, May 6)  
North, Alex: *Model T Blues* (1953) (Jazz Materials in Music, May 6)  
Persichetti, Vincent: *Sonata for Solo Cello*, Op. 54 (Samaroff Memorial Concert, May 6)  
Simons, Netty: *Quintet for Winds and String Bass*; *String Quartet* (Netty Simons, May 5)  
Tucker, Tui St. George: *Concerto*, for recorder, oboe, viola, and piano (Tui Tucker Group, May 3)

### Harmonica Works

Berger, Jean: *Fandango Brasileiro* (Larry Adler, May 24)

### Choral Works

Bauer, Marion: *Lobster Quadrille* (Branscombe Chorale, May 5)  
Freed, Isadore: *Sacred Service for Sabbath Eve* (Park Avenue Synagogue, May 15)  
Hanson, Howard: *The Cherubic Hymn* (Three Choir Festival, May 1)  
Honegger, Arthur: *Cantique de Pâques* (Branscombe Chorale, May 5)  
Naylor, William: *Go, Lovely Rose* (Branscombe Chorale, May 5)  
Weisser, Albert: *Melville Cycle* (Three Choir Festival, May 1)

### Concerted Works

Daniel-Lesur: *Variations for Piano and String Orchestra* (Samaroff Memorial Concert, May 6)  
Lipatti, Dinu: *Concertino in Classic Style*, for piano and orchestra (Lipatti Memorial Concert, May 11)

### Operas

Blitzstein, Marc: *The Harpies* (Manhattan School of Music, May 25)  
Petit, Pierre: *Love Is a Game* (Greenwich House Music School, May 26)  
Vernon, Ashley: *The Barber of New York* (New York College of Music, May 26)

### Songs

Lavry, Marc: *Israeli Hora*, for voice and harmonica (Larry Adler and Shoshana Damar, May 24)  
Nordoff, Paul: *Three Poems by Li Po* (Marten Sameth, May 12)

# Composers Corner

Gian-Carlo Menotti has been elected an honorary associate of the National Institute of Arts and Letters. . . . Peggy Glanville-Hicks, Roger Goeb, and Nicolai Lopatnikoff are among the fifteen recipients of this year's \$1,000 Arts and Letters Grants awarded by the National Institute to non-member artists, composers, and authors. . . . William Schuman, president of the Juilliard School of Music, was awarded an honorary degree of doctor of music by the College of Music of Cincinnati at its diamond jubilee commencement ceremonies, on June 4.

Carlos Chavez has been commissioned by Lincoln Kirstein, president of Ballet Society, to compose a three-act opera, *The Tuscan Players*, to a libretto by Chester Kallman, co-author of the libretto for Stravinsky's *The Rake's Progress*. The work will be offered for production first to Mr. Kirstein and to Joseph Rosenstock, general director of the New York City Opera Company, although the commission does not guarantee acceptance. . . . Richard Winslow's setting of T. S. Eliot's *Sweeney Agonistes* was given its first New York performance by the opera workshop of Columbia University, under the direction of Willard Rhodes and Felix Brentano, on May 20. . . . Peter Westergaard's *Charivari*, a 25-minute opera buffa, was presented for the first time on May 13 by the Harvard-Radcliffe Music Club.

Benjamin Britten has written the incidental music to a poetic drama by Ronald Duncan, *This Way to the Tomb*, which received its American premiere on May 21 as part of the Ojai Festivals at Ojai, Calif. . . . Edmund Rubbra's *Concerto for Viola and Orchestra* was performed for the first time this winter by William Primrose and the BBC Symphony, Sir Malcolm Sargeant conducting.

The ten Coronation works commissioned from Canadian composers were given their first performances over the Trans-Canada network in a series of five programs by the CBC Symphony. On May 25 Alexander Broff conducted the orchestra in a program that included his *Tribute to Royalty*. Roland Leduc led the Montreal Bach Choir and the orchestra on May 27 in *Claude Champagne's Paysanna*, Jean Papineau-Couture's *Prelude*, and William Keith Rogers'

Coronation March. A choral setting of the ninth chapter of the Book of Solomon by Bernard Naylor was heard on May 31 under the direction of Eric Wild. A program to be conducted by Geoffrey Waddington on June 2 lists Godfrey Ridout's *Coronation Ode* (to a text by Herman Voaden), Murray Adaskin's *Coronation Overture*, Jean Coulthard's *Prayer for Elizabeth*, and Healey Willan's *Five Part Suite for Chorus and Orchestra*. On June 8 Walter Kaufmann is scheduled to lead the orchestra in a program that includes his *Coronation March*.

Among the first performances presented during the 1952-53 concert season at the Juilliard School of Music were Robert Starer's *Kohelet*, Marcel Mihalovici's *Etude en Deux Parties*, Op. 64, and Vincent Persichetti's *Concerto for Piano, Four Hands*. . . . The premiere of Meyer Kupferman's *Electra*, a tone poem for chorus, dancers, and orchestra, was featured in three

(Continued on page 21)

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# Books

## New Biographies Of Two Composers

**THE LIFE AND MUSIC OF BELA BARTOK.** By Halsey Stevens. New York: Oxford. \$7.50.

**MAURICE RAVEL.** By Victor I. Seroff. New York: Holt. \$3.75.

AN EXCERPT from the Bartok book appeared in advance of publication in the February issue of *MUSICAL AMERICA* and gave a fair impression of the style and approach of the author, who is himself a composer and currently is chairman of the Department of Composition at the School of Music of the University of Southern California. Mr. Stevens, who unfortunately never knew Bartok personally although he might well have, gives a sympathetic, well-oriented account of the composer's life based in considerable part upon his letters, which are by turns informative, amusing and pathetic in a highly personal way. The story of the sickly child in his native Hungary, who early showed promise as a pianist and composer, and of the ailing adult exiled forever in the United States and dying there virtually penniless, only to be acclaimed almost immediately after his death as one of the greatest creative artists of his generation, is simply and movingly told, without too much recourse to psychoanalytic dissection. This occupies only about a third of the book, however, the major portion being devoted to a detailed and rather dry discussion of all his works. This would seem more suitable to a classroom text than a general biography, yet it is authoritative and illuminating and certainly will become a source book for students and program annotators. The value of the work is enhanced by a descriptive chronological list of works, a complete discography, and an exhaustive bibliography. There also are several good photographs.

Mr. Seroff's biography of Ravel contrasts sharply with the Bartok in that it deals almost exclusively with the external events of the composer's life and treats his works for the most part historically as they come along one by one in the biographical narrative. Because of the reluctance of Ravel's survivors (particularly his brother) to discuss the intimate details of his life, the biographer has rather slim picking, and it is pretty well confined to that part of the composer's career lived in public. Even his origin is a mystery since the nationality of his mother has never been established. Ravel once said he was Basque. But he grew up as a true child of Montmartre and lived his all-too-brief life as a sophisticated Parisian. That he was homosexual there can now be little doubt. The author presents an amusing picture of Ravel as a truck driver during World War I and gives interesting accounts of the three *affaires Ravel*, particularly the newspaper contretemps with Debussy; the fortuitous success of Bolero ("seventeen minutes of orchestra without any music"), which established his international reputation; and the American tour, which netted him \$27,000. A useful list of works and a bibliography are appended.

—R. E.

## In Memory Of a Great Pianist

**HOMMAGE À DINU LIPATTI.** Geneva: Editions Labor & Fides. 94 pages, illustrated.

This book, issued in a limited edition, combines tributes, letters, and statements by leading musicians and friends of Dinu Lipatti, who died in December, 1950, leaving nothing behind but some compositions, a series of records made during the years of



E. Matter

The late Dinu Lipatti (right), honored at a Town Hall memorial concert on May 11 (see page 22), is shown with Paul Sacher (left) and Arthur Honegger, both intimate friends of the pianist

his severe illness, and the almost angelic impression he made upon those who were witnesses of his triumphant recitals in Europe.

To judge from the heartfelt comments of Nadia Boulanger, Georges Enesco, Ernest Ansermet, Alfred Cortot, and Paul Sacher, all of whom worked with him for many years, or of Wilhelm Backhaus, Edwin Fischer, Arthur Honegger, Herbert van Karajan, Frank Martin, and Igor Markevitch, who held him in the highest esteem, Lipatti had the qualities of an outstanding personality. Walter Legge, with whom Lipatti recorded writes: "The spiritual goodness of his nature, his modesty, his gentleness, his will's firm purpose, his nobility and loftiness of thought and action communicated themselves to all who met him, and to the remotest listeners in the halls where he played. His goodness and generosity evoked faith, hope and charity in those around him."

Written in French, German, and English, the book includes candid photographs, a complete discography, and a list of Lipatti's compositions and arrangements of works by Scarlatti and Bach.

—R. B.

## Evolution Traced Of the Art Song

**THE ART SONG.** By James Husset Hall. University of Oklahoma Press. \$4.50.

Mr. Hall, who is a professor at Oberlin College, has put together a useful survey of the landmarks of the art song—its leading composers and its most imposing, and therefore most familiar, prototypes. In no sense encyclopedic, and not exhaustive technically nor historically, it nevertheless traces the evolution and the ramifications of the form through Europe and into America. Beginning with Italian and early German song, he pursues the well-known path through Schubert, Loewe, Schumann, Franz, Liszt, Mendelssohn, Brahms, Wolf, Strauss, Fauré, Franck, Debussy, and Grieg, with chapters on Russian song, Elizabethan and later English song, and song in the United States up to the present time. In some cases, he gives an analytic précis of representative compositions (Debussy's *Mandoline*, Strauss's *Ständchen*, etc.) which are illuminating and authoritative. The work seems sketchy and incomplete, but it could scarcely be anything else within the boundaries of an ordinary book, in view of the vast literature with which it attempts to grapple.

—R. E.

## Opera Composer In Wagner's Shadow

**KIENZL-ROSEGER** (Friendship between two artists). By Hans Sittner. Vienna-Zurich: Amalthea-Verlag. 480 pages, illustrated.

Hans Sittner, president of Vienna's Academy of Music, has republished

Kienzl's *Lebenswanderung*, supplementing it with material about the composer's last seventeen years and incorporating the complete correspondence between Wilhelm Kienzl and the Styrian poet Peter Rosegger—the product of a long and prosperous artistic friendship. This gives us a very vivid and colorful picture of the *Volkskomponist*, whose operas, *Der Evangelimann*, *Kuhreigen*, and *Don Quixote*, at one time belonged to the repertoire of all German opera houses.

Kienzl was attracted by Richard Wagner's fame, but never became his epigone. Whatever Kienzl's achievements may amount to, his was an undying faithfulness to an inner mission—he could only compose as his heart dictated him. He was spiritually rich by the honors given him, and in pedantic fashion he amassed programs, letters, postcards, anything sent to him; his home was a museum, full of clippings, albums, wreaths, and decorations. The white-haired man with the keen eyes—as I remember seeing him walk through Vienna's streets—became before his death a living symbol of Austrian *Volksmusik*; he suffered personal losses when after the Anschluss many a friend had to emigrate, or vanished into concentration camps; and he died, a forgotten hero, while his beloved country stood under German rule.

There is a touching letter in his correspondence with the peasant-poet Rosegger, who once wrote to Kienzl: "All honors to Musica! But much higher esteemed is that celestial music which you, when you are lucky, will hear three times only during your life: first, when your Mother calls you, 'My good child', secondly, when your bride whispers, 'I love you', and thirdly, when your child will stammer his first 'Father!' This indeed is music, the eternal song of human-kind, gripping all our nerves. Like a golden hammer, knocking at our heart's bell..."

—R. B.

# Composers

(Continued from page 20)

commencement programs at Sarah Lawrence College, May 25 to 27. **Wallingford Riegger** has completed a Sextet for Woodwinds and Piano, commissioned by the Serge Koussevitzky Foundation.

...

Recipients of the 1953 Guggenheim Fellowship awards in composition are **Mark Bucci**, **Paul Fetter**, **Alan Hovhaness**, **Andrew W. Imbrie**, **Bohuslav Martinu**, **Henry Bryan Dority**, **John Lessard**, and **Nikolai Lopatnikoff**. Listed among 191 fellowships awarded by the John Simon Guggenheim Memorial Foundation, the grants are

designed to assist the fellows to advance to higher levels of accomplishment in their fields.

A concert of chamber works by **Spartaco Monello** was presented by the Huntington Hartford Foundation, Palisades, Calif., on May 16... Jean Bedetti, French cellist, introduced a Sonata for Cello by **Mano-Zucca**, with the composer at the piano, in a recital at the University of Miami late in March.

# Contests

**BENJAMIN COMPOSITION AWARD.** Auspices: New Orleans Philharmonic-Symphony. An orchestra work of tranquil nature. Open to any American or Canadian composer. Award: \$1,000 and performance during 1953-54. Deadline: Oct. 31. Address: New Orleans Philharmonic-Symphony, 605 Canal St., New Orleans 16, La.

**FRIDAY MORNING MUSIC CLUB FOUNDATION AWARD.** Auspices: Friday Morning Music Club Foundation of Washington, D. C. Open to pianists between the ages of sixteen and 25. Award: \$1,000 (scholarship).

**ORGAN COMPOSITION CONTEST.** Auspices: American Guild of Organists. An organ work of "practical length and usefulness." Open to any American or Canadian composer. Award: \$200, and publication. Deadline: Jan. 1, 1954. Address: American Guild of Organists, 630 Fifth Ave., New York 20.

**PHOENIX SYMPHONY GUILD COMPOSITION CONTEST.** A symphonic composition approximately twenty minutes in length. Open to any American composer. Award: \$600. Deadline: Aug. 30. Address: Phoenix Symphony Guild, 19 E. Coronado Rd., Phoenix, Ariz.

**STUDENT COMPOSERS RADIO AWARDS.** Auspices: Broadcast Music, Inc. Open to student composers in the United States and Canada. Ten awards totaling \$7,500. Address: Russell Sanjek, director, SCRA Project, 580 Fifth Ave. (fifth floor), New York.

...

**Marion Zarzeczna**, of Trenton, N. J., has been designated the winner of the 1953 debut-recital contest for young pianists sponsored by the Leschetizky Association of America. Second place was won by **Mary-Louise Brown**, of Great Neck, N. Y. Miss Zarzeczna will be presented by the association in a New York debut next season... **John Leo Lewis**, of Aurora, Ill., has been awarded the prize of \$100 and royalty given by the H. W. Gray Company in the 1953 American Guild of Organists Anthem Competition.

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## Concerts in New York

### Three Choir Festival Temple Emanu-El, May 1

The first of three programs of the sixteenth annual Three Choir Festival included first local performances of Howard Hanson's The Cherubic Hymn and Albert Weisser's Melville Cycle. Lazare Saminsky directed the Temple Emanuel choir in the former, and Gloria Gonano, contralto, was accompanied in the latter by the composer. Other high points in the program were Yehudi Wyner's performance of his Partita for Piano (Mr. Wyner, a student of Paul Hindemith at Yale, recently received the Prix de Rome); Mr. Saminsky's arrangement of A Thought and Paean by the thirteenth-century ballader Suesskind von Trimberg, sung by John Powell, baritone; and the singing of Ambrosian and Byzantine chants and fifteenth-century music by the Welch Chorale, James Welch, director. The program was completed with Robert Starer's Proverbs on Love, for mixed chorus; Roy Harris' Story of Norah; and works by Purcell and Walther von der Vogelweide.

—N. P.

### Katims Ends Season With NBC Symphony

Milton Katims, who will depart soon on a European tour, conducted the NBC Summer Symphony in the fifth and last of his current appearances with the orchestra on May 2. The program, broadcast from the Belasco Theatre, included Schubert's Second Symphony, Rossini's Overture to Semiramide, and the C. P. E. Bach-Steinberg Concerto in D.

—N. P.

### Lidia Mendelson, Pianist Town Hall, May 3, 3:00

Lidia Mendelson, a personable young miss with a natural bent for the piano, presented a program of familiar keyboard works in her Town Hall recital, including Beethoven's D minor Sonata, Op. 31, No. 2; the Chopin B minor Scherzo; Schumann's Forest Scenes; and the Debussy suite Pour le piano. Miss Mendelson was at her best in the Schumann and Debussy pieces. She projected the varied and poetic moods of the former in a sensitive and introspective manner and with tonal tints that were appropriate and beautiful, and her volatile temperament had ample opportunity for display in the Debussy Prelude and Toccata. In the two latter, her penchant for sharp accents and mercurial dynamic changes stood her in better stead than they did in the Chopin and Beethoven. The corner movements of the sonata, as she played them, were too capricious to be convincing. Her playing of the slow movement was, however, deeply expressive and moving. Here her balancing of tonal intensities and of phrases showed a mature grasp of the movement's inner meaning.

—R. K.

### Choral Masterwork Series Carnegie Hall, May 3

In these dismal days, when mankind seems intent upon destroying rather than glorifying itself, Haydn's The Creation comes like a fresh breeze into the heavy-laden atmosphere of perturbation that pervades the arts as well as everyday life. The work has many beauties—fresh melodies, daring harmonies, majestic counterpoint—but perhaps its most appealing trait is its sturdy optimism. It overflows with praise to the "bounteous Lord" for "this world, so great, so wonderful Thy mighty hand has framed."

Robert Shaw has never obtained more vital results from the Collegiate Chorale than he did in this perfor-

mance of the work. The balance, the clarity, and the emotional power of the singing were magnificent. The English text used was a revised and vastly improved version, taking into account previous versions. Haydn obtained the original English text from Linley in England, and, when he returned to Vienna, asked Baron van Swieten to translate it into German. He set the German text. Later, Baron van Swieten translated his German version into English, without overmuch regard for Haydn's musical accents and phrase lengths.

Of the soloists, Mack Harrell, as Raphael, had the greatest security of style and expressive impact. But Yvonne Ciannella, as Gabriel; William Moonan, as Uriel; Thomas Pyle, as Adam; and Louise Natale, as Eve, sang fervently, if not always smoothly as far as tone and phrasing were concerned. The RCA Victor Symphony played the music with affection. The performance was a bit hard-driven at times, but never dull or inexpressive.

—R. S.

### Mannes College Opera Department Mannes College of Music, May 6

Handel's Julius Caesar was presented by the opera department and orchestra of the Mannes College of Music in the first of two concerts at the college's auditorium. Heading the cast were Charles Aschmann as Caesar, Ruth Thorsen as Cornelia, and Michael Carolan as Sextus. Carl Bamberger conducted.

—N. P.

### Samaroff Memorial Concert Museum of Modern Art, May 6

The Olga Samaroff Foundation introduced three compositions to New York in its annual concert in memory of the late pedagogue. Elsa Hilger played the first performance of Vincent Persichetti's Sonata for Solo Cello, Op. 54, which was commissioned by the foundation; Joseph Fuchs and Joseph Bloch gave Richard Franko Goldman's Sonata for Violin and Piano its first public hearing; and Mr. Bloch was soloist in the American premiere of Daniel Lesur's Variations for Piano and String Orchestra. The last named was the most interesting of the three, offering as it did a variety of novelty sonorities in an attractive musical fabric. Miss Hilger played the long and difficult cello sonata expertly, but since its technical aspects are more diverting than its musical content, it will probably seem more exciting to cellists than the general public. The violin and piano sonata is one of a growing number of contemporary works that are well written and thoroughly agreeable to listen to but almost wholly lacking in individuality.

This program was extended unnecessarily by the inclusion of Chaussou's Concerto for Piano, Violin, and String Quartet. Joseph Battista and Mr. Fuchs were the capable soloists, and Frederick Prausnitz conducted the string orchestra that played the quartet part.

—A. H.

### Richard Weagly, Tenor Town Hall, May 7

Richard Weagly, now in his eighth year as director of music at Riverside Church, was heard in his second local recital in a program of out-of-the-way interest. The major offering was the cantata Orphée by the eighteenth-century composer Nicholas Clérambault. Also included were a group of Liszt songs, Quatre Lieder by Daniel-Lesur, and songs by Ghedini, Bernard Stevens, and Egon Wellesz. Mr. Weagly obviously en-

joys the recital hall. He sang with considerable enthusiasm for his material, and his disposition of it was in every way musicianly. His interpretations were serious and expressive of textual content, though his voice was not always capable of the wide variety of tonal color required in such a work as Orphée. Although he wisely eschewed spectacular effects, one was uncomfortably aware of limitations of range and power in the other works.

—C. B.

### Brief Conducts NBC Summer Symphony

Frank Brief, conductor of the New Haven Symphony, director of the Bach Aria Group, and a member of the viola section of the NBC Symphony, led the orchestra in its May 9 Summer program at the Belasco Theatre. The program listed Beethoven's Egmont Overture, Mendelssohn's Italian Symphony, the Waltz from Tchaikovsky's Serenade for Strings, and Enesco's Rumania Rhapsody No. 1.

—N. P.

### Carlos Montoya, Guitarist Kaufmann Auditorium, May 9

Of the several guitarists heard in New York this past season not one played as much authentic flamenco as did Carlos Montoya on this occasion. His style had nothing of the smooth, sophisticated classicism to which audiences have become accustomed in the work of Andres Segovia and the school he represents. Mr. Montoya displayed phenomenal technique, certainly, but it was manifest rather in an uncompromising native virtuosity that begged the question of interpretive taste if it did not in fact obviate any such consideration. Those who sought the familiar sweetness of Granados or Albéniz were doubtless disappointed, but the recital was an unremitting ecstasy for the aficionados, who get all too few opportunities to savor cante jondo, the saeta, the tientos, or the bulerias from the fingers of a master.

—J. L.

### Lipatti Memorial Introduces Two Works

By way of demonstrating that the pianistic genius of the late Dinu Lipatti was equalled in his compositions, Remus Zinco, a fellow Roumanian and close friend, led fifty members of the New York Philharmonic-Symphony in a memorial concert at Town Hall on May 11. The second half of the program was de-

(Continued on page 24)

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# Cornell College Celebrates Centennial

## With Choral Work by Norman Dello Joio

Mount Vernon, Iowa

THE 55th May Music Festival, held here on the campus of Cornell College on May 7, 8, and 9, was of special interest this year, since the college is celebrating its centennial anniversary. As part of the observance of the occasion, Norman Dello Joio was commissioned to compose a large work to be presented in the final festival concert. The symphonic cantata he produced, Song of Affirmation, proved to be a composition of great intensity and dramatic power. Based on a text adapted from Stephen Vincent Benet's poem Western Star, it is divided into three sections—Virginia, New England, and The Star in the West—and enlists the services of a narrator, soprano soloist, chorus, and full orchestra. The composer has projected his ideas in a convincing and masterful way. The climaxes are powerful, and the contemplative portions are lyrical and expressive. The scoring for orchestra is extremely effective, as is the writing for the chorus. The work was well received by the audience and made a profound impression upon the participants.

Mr. Dello Joio served as narrator in this premiere performance, and Jennie Tourel was the soloist. Rafael Kubelik, the conductor, had a thorough grasp of the work, and he gave a reading that completely brought into relief the composer's intent. The chorus was the Cornell Oratorio Society, which is directed by Paul Beckhelm, and the orchestra was composed of members of the Chicago Symphony. During the week prior to the performance of the cantata, Mr. Dello Joio was on the campus to assist in its preparation. A Mozart symphony and Bach's Brandenburg Concerto No. 5 were given fine performances by Mr. Kubelik and the orchestra to complete the program of this closing concert. Julius Baker, flutist; John Weicher, violinist; and George Schick, pianist, were the capable soloists in the Bach work.

The festival opened with a piano recital by Mieczyslaw Horszowski, who made a favorable impression at the festival last year. His program this time included Bach's English Suite No. 5, Beethoven's Waldstein Sonata, and the 24 Preludes of Chopin. Mr. Horszowski gave magnificent readings of all these works, delighting both musicians and laymen with the warmth and depth of his interpretations.

The high level established with his concert was sustained in the second event, on Friday night, with the appearance of Jennie Tourel, who sang Debussy's Fêtes galantes; Una voce

poco fa, from Rossini's Il Barbiere di Siviglia; and Moussorgsky's Songs and Dances of Death. Her artistic attributes, apparent throughout the program, were nowhere more in evidence than in the Russian cycle, which was sung in its original language with a high regard for emotional and dramatic content. George Reeves was the excellent accompanist.

—EUGENE DEVEREAUX

## Ballet

(Continued from page 14)

The performance was excellent as a whole. Roy Tobias was a convincing Stableboy. Diana Adams moved with superb pride and elegance of line, as the Mare. But it was a little difficult to believe that so spirited a beast would ever have yielded to so limp and languid a Stallion as that danced by Nicholas Magallanes. Little Ellen Gottesman was charming as the Foal. As the Filly, Maria Tallchief performed with bravura the virtuosic passages that were allotted to her. The women of the corps made handsome horses, but the men, as jockeys, did not seem worthy of such mounts. In this work, as in so many others, the general inferiority of the male wing of the New York City Ballet to the female wing was all too apparent.

Mr. Larkin's set, which shows a decorative stable and yard, was excellent, and the Coney Island style additions in the dream sequence were ingeniously handled. His costumes indicated the equine character of the dancers through horse-tail headaddresses, a good solution of the problem. Mr. Colman was the piano soloist in his score, and Leon Barzin conducted. It is rhythmically alert and always attuned to the stage action. The overture, however, is much too long, and the music grows thin and tiresome before the end, like the choreography.

The other ballets of the evening were Serenade; Pas de Trois; and The Pied Piper. Patricia Wilde danced stirringly both in Serenade and in Pas de Trois; and Diana Adams performed beautifully in Serenade, and in Pied Piper, as well as in The Filly.

## Demonstration in Dance

### Juilliard School, May 7

This unusual and highly informative program was made up of lecture-demonstrations by Antony Tudor and Doris Humphrey, assisted by students from the Juilliard dance department. It was a benefit for the Juilliard Dance Scholarship Fund.

Mr. Tudor opened the evening with a lecture entitled Let's Be Basic. He

told the audience about the long and intricate process involved in creating a good ballet technique and said that the students would use only basic movements and combinations in the work he had created for this occasion. Two of his ballet students, aided by Mr. Tudor himself, illustrated the technical devices the audience was about to see in esthetically organized form in Mr. Tudor's Exercise Piece, danced to Arriaga's String Quartet No. 2, in A Major. It was a charming little work which looked amusingly like Balanchine's Mozart ballets in simplified form, although it was wholly of Mr. Tudor's invention.

It contained a touch of hilarious comedy in the role of one girl who always came in late, became confused about her directions, and skirted disaster, without even stopping the performance. The dancers moved with an elegance and rhythmic accuracy that spoke well of their training.

In her lecture on What Dances Are Made Of, Miss Humphrey described the origins of her Desert Gods, a part of a larger work called Song of the West. She told the audience that her students had asked her to revive a work from the repertoire of her former company, so they could use the technique they had been acquiring. Miss Humphrey analyzed the counted out passages from Desert Gods, and then had the second half of the work repeated, to help the audience to understand its rhythmic and emotional plan. The Roy Harris score for Desert Gods and the Arriaga String Quartet were capably played by Juilliard students.

—R. S.

## Bohemians Celebrate

### Close of Season

The Bohemians of the New York Musicians Club closed its 46th season with a members' dinner and musical program at the Harvard Club in New York. Among the participating artists were Marcel Grandjany, harpist; Arthur Lora, flutist; Alexander Williams, clarinetist; Susan Yager, soprano; and Arthur Balsam, pianist. Eighteen violinist members of the organization were conducted by Herman Neuman in works by Bach and Mendelssohn. Officers and members of the board elected for the coming season were Edwin Hughes, president; Paolo Gallico, Robert Russell Bennett, and Hugo Grunwald, vice-presidents; Clyde Burrows, secretary; Solon Alberti, treasurer; and Olin Downes, S. Lewis Elmer, Theodore F. Fitch, Marcel Grandjany, Daniel Guilet, Harold Luckstone, Herman Neuman, and Gerald Warburg, board members.

## East Orange Choir

### Heard in Concert

EAST ORANGE, N. J.—Warren M. Yates, organist and choir director of the Church of the Redeemer (Universalist), conducted the choir in a concert on May 15. Contralto solos were sung by Elsa Malarsie, a member of the choir. Guest artists were Laura Triggiani, soprano, and Albert X. Hemmerlin, violinist.

## Roanoke Symphony

### Gives Initial Concert

ROANOKE.—The Roanoke Symphony, newly organized under the direction of Gibson Morrissey, was heard in its debut concert on March 31. The program consisted of Dvorak's New World Symphony, Britten's Young Person's Guide to the Orchestra, and Suite from Bizet's Carmen.

## Austrian Violinist Signs

### With Indianapolis Symphony

INDIANAPOLIS.—The Austrian violinist Eric Rosenblith has been signed by the Indianapolis Symphony, Fabien Sevitzky, conductor, as concertmaster for the 1953-54 season. He was formerly associated with the San Antonio Symphony in a similar capacity.

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# Concerts in New York

(Continued from page 22)

voted to two of Lipatti's major works, a Concertino in Classic Style, in which the composer's widow, Madeleine Lipatti, was soloist, and the orchestral suite *Tziganes*. Both works were heard in their first American performances.

Working collaboratively with her husband for twelve years, Mme. Lipatti was granted his post at the Geneva Conservatory after his death and has recently been heard in performances of his works in Europe. On the basis of her first appearance in this country, she seemed a talented and intelligent young woman. Her playing was distinguished by a careful regard for expressive detail and subtle coloring of tone. Her style was anything but high-powered, yet there was in it an element of musical integrity and artistic imagination that commanded attention and respect. That Mme. Lipatti continues the pianistic traditions established by her husband can only be surmised, since he was never able to visit the United States and is known here solely through the few recordings he made before his death in Switzerland in 1950.

The Concertino is a thoroughly ingratiating bit of neo-classicism strongly influenced by the Bach of the Brandenburg concertos. Its first two movements, an Allegro maestoso and an Adagio molto, are broadly scaled and integrate the piano with the transparent orchestral fabric in ostinato patterns of angular melodic design. In the Allegretto and Allegro molto movements the piano assumes

more importance, indulging in freer diatonic movement against marked rhythmic devices of the orchestra. The formal lines along which this work is constructed serve as a discipline to the composer, and his musical statement benefits from it.

In the *Tziganes* suite this discipline is lacking, and the work suffers accordingly. Each of the three movements shows Lipatti in firm control of orchestral forces and inventive in his settings of Roumanian folk material, but the score is diffuse and at times unnecessarily repetitious. The audience manifested slightly greater enthusiasm for *Tziganes*, which is boisterously rhythmic and light-hearted, but the Concertino, perhaps more cerebral in its appeal, provides greater musical satisfaction and reveals the composer at a more mature stage in his artistic development.

Mr. Tzincoca opened his program with Beethoven's Symphony No. 4 and Fauré's suite for Pelleas and Melisande. His approach to these works was apparently knowing, but the orchestra did not seem eager to realize them fully under his direction. Most regrettable was a lack of balance between the several choirs. Winds and brasses dominated to the particular disadvantage of the haunting Fauré work, which was doubtless intended to reflect the solemnity of the conductor's intentions in organizing this fitting memorial.

—C. B.

## Philippa Schuyler, Pianist Town Hall, May 12 (Debut)

Philippa Schuyler, who has been making news as a precocious youngster ever since she was 28 months old, made her Town Hall debut in this recital. Now a demure miss of 21, she played a taxing program with the authority and mastery of a veteran recitalist.

Aside from her virtuoso technical accomplishments, Miss Schuyler showed a mature grasp of the inner meanings of the compositions she played, and each was appropriately differentiated as to style, period and composer. She caught the improvisational character of the Bach Chromatic Fantasy admirably and brought the Fugue to a noble and stately climax. That she could be fleet fingered and infectiously rhythmic was well demonstrated in her performances of the familiar Scarlatti Sonata in A and in the Rameau-Godowsky Tambourin. Taken at a very fast tempo, not one of the tricky cross-hand skips in the Scarlatti was missed nor a subtle accent lost, and each note was given with the exact dynamic shading she wanted it to have. The superb rhythmic and dynamic sense was in evidence throughout the recital.

The Mendelssohn Variations *Sérieuses* gave her an opportunity to display a wide variety of touches, and these were, by turns, tender, lyrical, brilliant, and impetuous. There was fire and sweep in her playing of the Chopin C sharp minor Scherzo, and Schubert's G flat Impromptu had a beauty of tone and a soaring lyricism that were deeply moving.

Miss Schuyler's wide range of tonal colors, and her amazing digital dexterity, were further displayed in Debussy's *L'Isle Joyeuse*, Copland's *Le Chat et la Souris*, and Ravel's *Jeux d'Eau* and *El Alborada del Gracioso*.

—R. K.

## Cantata Singers St. Michael's Church, May 14

Arthur Mendel made his final appearance as regular conductor of the Cantata Singers, leading the chorus in an uncut performance of Bach's B minor Mass. Soloists were Charlotte

Blocher and Marjorie Hamill, sopranos; Belva Kibler, contralto; William Hess, tenor; and Paul Matthen, bass.

Appointed chairman of the music department at Princeton University last fall, Mr. Mendel has found his duties there do not permit regular rehearsals with the Cantata Singers and will resign as conductor after seventeen years in that post. He will be succeeded next season by Alfred Mann, former associate conductor of the chorus.

—N. P.

## Brief Conducts Sibelius and Barlow Works

On May 16, Frank Brief, conducting his second NBC Summer Symphony concert this season, led the orchestra in Sibelius' Seventh Symphony and Samuel Barlow's rhapsody for oboe and orchestra *The Winter's Passed*. The program opened with the ballet suite arranged by Mottl from Grétry's *Céphale et Procris* and closed with Rimsky-Korsakoff's *Capriccio Espagnole*.

—N. P.

## Marta Eggerth, Soprano Jan Kiepura, Tenor Town Hall, May 16

An audience, quite obviously nostalgic in mood and enthusiastically devoted to the artists, filled the auditorium and stage of Town Hall to hear Jan Kiepura and his wife, Marta Eggerth, in their first appearance in New York in about five years. The program was billed as a Night of Opera and Operetta. Besides excerpts from *Werther*, *Tosca*, *Martha*, *Manon*, Polish operas, and Viennese operettas, there were numerous songs.

The Polish tenor, now 51, had retained his trim figure, jaunty air, and gleaming smile. His voice, still bright and sturdy, had developed a slight wave, but he sang with his wonted exuberance and seemed to tire a little only on the high notes, which were not held as long as formerly. There was considerable variety of tone color and dynamics, rather indiscriminately applied. The conviction of his singing of Jontka's long aria from Moniuszko's *Halka* made it his best contribution of the evening.

Miss Eggerth's light lyric soprano shredded a good bit during her first group, but it became better focused as the evening wore on, and the pianissimo tone she employed so much of the time was very appealing. A beautiful woman, glamorously gowned, and a past mistress of the operetta style, Miss Eggerth looked and sounded thoroughly captivating in a medley of tunes by Johann Strauss, Robert

Stolz, and the late Rudolf Siczynski; but she was also musically at home in the first act duet from *Manon* and in songs by Kuruz Janos, Bartok, and Hubay, sung in her native Hungarian.

For their first encore, Mr. Kiepura and his wife introduced a very pleasant duet arrangement, with Italian words by Renato Simoni, of Mozart's *Rondo alla Turca*. Otto Herz accompanied the singers with consideration for their stylistic vagaries.

—R. A. E.

## Marjorie Capo, Soprano Carnegie Recital Hall, May 17

The distinguished program offered by Marjorie Capo, with the assistance of members of the Kohon String Quartet and her accompanist, Alberta Masiello, listed Rosenmüller's *Psalmus No. 134*, three arias each by Handel and Bach, and songs by Poulenc, la Gourgue, Tom Waring, John Duke, and Roger Quilter. Throughout the evening Miss Capo sang with musical intelligence and sensitivity. Her sense of style was particularly evident in Bach's *Mein glaubiges Herz* and Handel's *Sei mia gioia*, as well as in the French group. In the mezzo-soprano range she sang with ease. It was only in the highest registers that some strain tended to affect pitch, although even at these moments the voice had considerable flexibility. If fault there was in her performance, it was mostly with regard to dynamics, resulting in a certain expressive lackluster, easily correctible.

—C. B.

## Calvin Marsh, Baritone Town Hall, May 17 (Debut)

Calvin Marsh is the winner of this year's concert award offered by the American Theatre Wing, and his debut recital was sponsored by that organization. The program contained fairly standard material, but it sufficed to give the impression that here was a singer of considerable personality and musical intelligence. Included were the aria *Deh, vieni alla finestra* from *Don Giovanni*, a group of Schubert lieder, Fauré's *Barcarolle* and *Les Berceux*, Mazzaferri's *Presto, presto, io m'innamoro*, a group of songs by Poulenc, and arias by Bach and Handel. His program closed with a group of songs in English, in which Celius Dougherty's *Across the Western Ocean* and Maurice Besly's *Siesta* were outstandingly rendered.

Possessed of a light, colorful baritone voice, which even assumed a tenorish quality in its upper register, Mr. Marsh projected his tone vividly and handled dynamic detail with ease, ex-



FESTIVAL OF SONG IN NORTH CAROLINA

Members of the Festival of Song join with officers of the Winston-Salem Civic Music Association after their concert there. From the left are Mrs. Kenneth Mountcastle, vice-president; Ruth Pitts, local artist with the group; Ralph P. Hanes, president; Mrs. W. P. Rainey, secretary; and Fred Petrich, soloist. Wallace Hornbrook, accompanist, is at the piano.

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## Concerts

cept in some sustained pianissimo passages. He seemed most at home in songs of a purely lyric nature or in songs involving dramatic understatement (in this sense the Mazzaferatta piece was among the most artfully realized), whereas his resort to histrionic and vocal gesture in others remained somehow unconvincing. Nevertheless, one felt that this young artist could follow one of two paths with success. His future as recitalist is promising—he requires further experience in this field—and his potential in the musi-comic lyric theatre is considerable. On this occasion he was given admirable support by his accompanist, Emanuel Balaban. —C. B.

### Yale Collegium Musicum Metropolitan Museum of Art May 18

The Great Hall of the Metropolitan Museum of Art was filled to overflowing for one of the most unusual and loveliest concerts heard in New York this season, when Paul Hindemith led the Collegium Musicum from the Yale University School of Music in vocal and instrumental music dating from the twelfth to the eighteenth centuries. Presented by the museum for the benefit of its general membership, the program offered Perotin's Alleluia, Nativitas Gloriosae; the Kyrie from Dufay's Mass Ave Regina Caelorum; five selections from the Glogauer Liederbuch (c. 1480); Monteverdi's Lagrime d'Amante al Sepolcro dell' Amata; two madrigals by Weelkes; four pieces from Giovanni Gabrieli's Sacrae Symphoniae; Galilei's Contrapunto a Dui Liuti; two Gesualdo madrigals; and Bach's motet Singet dem Herrn ein neues Lied.

What made this concert so different from others of the same sort that get performed from time to time was the manner in which it was realized under Mr. Hindemith's direction. Ordinarily, collegia musica are conducted by musicologists whose interests in early music tend to be more clinical than anything else, no matter how much they may try to conceal or deny the fact. Sometimes, on the other hand, performers with little real understanding or sympathy for such music attempt to "bring it to life" with interpretations of the kind that should be reserved for nineteenth- and twentieth-century compositions. Since neither the academic nor the virtuoso approach to medieval and Renaissance music leads to performances that do it justice, most of it still remains unloved, if not unknown, by concert audiences. Perhaps it is only through the mind and spirit of a rarely gifted man like Mr. Hindemith, who is almost equally at home as composer, conductor, performer, musicologist, theorist, and teacher, that the seemingly remote and obscure beauties of music from ages past can be revealed to men of the hectic and complex twentieth century. Under his informal and relaxed guidance the young people from Yale sang and played (on a variety of ancient instruments) the works of Perotin and Dufay, Gabrieli and Galilei, and all the others as unselfconsciously and expressively as though they had been doing it all their lives.

It would be difficult to assert that any one portion of the program was superior to all the rest, but the rich and moving interpretations of the six madrigals of Monteverdi's Sestina and Helen Boatwright's exquisite singing in the Glogauer songs certainly deserve special mention. —A. H.

### Jewish Peoples Philharmonic Chorus Town Hall, May 23

The Jewish Peoples Philharmonic Chorus, with Eugene Malek as guest conductor, opened this thirtieth anniversary concert with a group of

Yiddish and Hebrew Songs in arrangements by Jacob Schaefer, Max Helfman, Leo Kopf, Mr. Malek, and others. Of these, two by Max Helfman—Ma Nishtano and Ani Maamin—were of more than ordinary interest. Helfman's sensitive and finely wrought modernized settings of these traditional melodies enhanced their intrinsic beauties without robbing them of their artlessness. Under his direction, the chorus sang them with a sincerity and an emotional fervor that were deeply moving. Both Mr. Helfman and Mr. Malek were capable choral conductors and what the Jewish Peoples Chorus lacked in vocal quality it more than made up for disciplined and fervent responses to their wishes.

In the second half of the program, the chorus paid tribute to the memory of its late conductor, Leo Kopf, who died last March, by singing (in Yiddish) excerpts from Handel's Judas Maccabaeus. With Selma Kaye, soprano; Evelyn Sachs, alto; Raymond Smolover, tenor; and Manfred Hecht, bass-baritone, as soloists, the familiar arias and choruses of the oratorio were given commendable and spirited performances. Miss Kaye and Mr. Smolover were also heard earlier in the program as was Hyman Silver, tenor. Reuven Kosakoff provided admirable piano accompaniments throughout the evening.

—R. K.

### Vladzia Mashke, Pianist Carnegie Hall, May 24 (Debut)

Russian-born Vladzia Mashke, who was raised and educated in Buffalo, N. Y., proved to be a pianist whose highly personalized and improvisational style of playing was always interesting from the pianistic standpoint without being altogether convincing on the interpretative level. She displayed a technical command of the keyboard and communicative powers considerably above average. She drew caressing sounds from the instrument as well as rich vibrant sonorities, and her tonal palette was kaleidoscopic.

Bach's Organ Toccata and Fugue in D minor, two Scarlatti sonatas, Brahms's F minor Sonata, and a Chopin group that contained the Ballades Op. 38 and Op. 23, were all grist, as it were, for the Mashke mill, sounding, as she played them, as though they were her own creations improvised on the inspiration of the moment. Maybe that is the way music should sound. At least her playing was musically alive and vital. She was at her best in the two introspective andantes of the Brahms sonata, the second of which she built up to a thrilling and impassioned climax, and in her Chopin group. Under her fingers, the F major Ballade had a splendid baric sweep and the D flat Nocturne was as beautiful and haunting a bit of piano playing as I have heard this season from anyone.

—R. K.

### Larry Adler, Harmonica Player Shoshana Damari, Folk Singer Town Hall, May 24

One expected this double recital to be a mixed grille affair, and indeed there was an extreme disparity between its elements. But the participants, who pooled their talents only at the end in a single joint offering, were respectively master practitioners of their tangential arts. Larry Adler's technique has approached perfection. The expressive heights to which he attained on this occasion—most notably in the Six Romanian Folk Dances of Bartok—challenged the finest artistry of any more orthodox virtuoso. From his humble instrument there emerged sounds redolent of a superbly toned violin, piccolo, flute, clarinet, trumpet, and French horn in turn; everything was projected with the right taste and an incredible subtlety of dynamic shading. His performances of the Bach Concerto in A

(Continued on page 26)

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# Concerts in New York

(Continued from page 25)  
minor, the Seven Spanish Songs of Falla, and Debussy's L'Après-midi d'une Faune were notable achievements.

Shoshana Damari, who looks like the movie actress Jane Russell, vouch-

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safed a commanding stage presence and impressive powers of verisimilitude. Her voice was not very pretty except in the middle register, but even when she crooned or shouted the coloring was appropriate and the endless vigor compelling. She sang all of her songs, mostly traditional ballads, in Hebrew.

The New York premieres of the evening were Marc Lavry's Israeli Hora, for both performers, a slight but engaging essay in a very old idiom, just a touch acerbic to set it apart from the vast literature of its prototypes, and Jean Berger's Fandango Brasileiro, for harmonica.

—J. L.

**Jeanette Urbain, Soprano**  
Town Hall, May 27 (Debut)

Jeanette Urbain, young Paris-born American soprano, presented works by Rosa, Cesti, Rousseau, and Montsigny and Ravel's Histoires Naturelles in the first half of her debut recital. The second half was devoted to a group of Schubert lieder and English songs by Bacon, Duke, and Warlock.

Miss Urbain's voice, as revealed in this recital, was small, light, and lyrical in character, rather sweet and pleasing in itself, well trained but used in a colorless fashion. Her singing on the whole lacked the vital spark. In Schubert's Das Zügenglöcklein her tones rang out with the clear, limpid sonority of little bells, and she projected its mood of quiet, resigned tranquillity admirably. She also did some of her best singing in the three Peter Warlock songs with which she closed the program. In *Sigh No More* and *Pretty Ringtime*, she displayed more animation than she had elsewhere in the program.

At the piano John La Montaine provided models of what piano accompaniments can and should be.

—R. K.

## OTHER CONCERTS

JEANETTE LA BIANCA, soprano; Town Hall, May 1.  
CHAM-BER HUANG, harmonica player; Town Hall, May 2.  
TUI ST. GEORGE TUCKER, conducting instrumental group; Carnegie Recital Hall, May 3.  
MARIA SOBEL, pianist; Carnegie Recital Hall, May 3.  
CAROL GOLDFINE, soprano; Carnegie Recital Hall, May 7.  
EROICA WINTER, pianist; Carnegie Recital Hall, May 9.  
ARTHUR P. CADOGAN, bass; Carnegie Recital Hall, May 10.  
CHARLES RILEY, tenor; Town Hall, May 10.  
ETHEL FIELDS, soprano; Carnegie Recital Hall, May 10.  
THERESA MCGOVERN, soprano; Town Hall, May 10.  
MARTEN SAMETH, baritone; Carnegie Recital Hall, May 12.  
HAZEL SOLOMON, pianist; Carnegie Recital Hall, May 17.  
NYLZA MARIA DRUMMOND, soprano; Carnegie Recital Hall, May 18.  
LAWRENCE DELIMORE, tenor, May 24.

## Philharmonic Members Heard in Pops Series

Seventy members of the New York Philharmonic - Symphony, appearing under the name of the New York Pops Orchestra, were heard in five concerts under the direction of Skitch Henderson, pianist and band leader, during the week of May 4 in Carnegie Hall. The second half of the initial program was given over to a performance of Marc Blitzstein's

Airborne Symphony, with Tyrone Power as narrator and Rawn Spearman, tenor, and Norman Clayton, baritone, as soloists. The assisting choruses were the Lehigh University Glee Club, George Ganz, director, and the United States Air Force Singing Sergeants, Lt. Robert Landers, director. Morton Gould's *When Johnny Comes Marching Home*, Leroy Anderson's *Trumpeter's Lullaby*, and the *Wedding Dance* from Jacques Press's symphonic suite *Hasseneh* opened the program.

The second concert, on May 5, was devoted to Viennese music and selections by Sigmund Romberg. The major Viennese work was Mozart's *Sinfonia Concertante* for Violin and Viola, with Bjoern Andreasson and Harry Zaratzian, members of the Philharmonic, as soloists. Elaine Malbin, soprano, and Earl Wrightson, baritone, were heard in works of Johann Strauss, Lehar, Stolz, and Kalman, as well as in several of the Romberg works that followed.

Mr. Henderson led the orchestra in an all-Gershwin program on May 7. A medley from *Of Thee I Sing*, *An American in Paris*, and several string arrangements by Richard C. Jones preceded Mario Braggiotti's appearance as soloist in *Rhapsody in Blue*.

A second composers' night was presented on May 8. The all-Tchaikovsky program offered Eugene List as soloist in the *Piano Concerto No. 1*, in B-flat minor. The *Polonaise* from Eugene Onegin, excerpts from the *Nutcracker Suite*, the third movement from the *Fourth Symphony*, and *Marche Slav* completed the list.

Billed as a Lollypops, the final concert on Saturday morning, May 9, was designed as a children's program, featuring a performance of Prokofiev's *Peter and the Wolf*, with Faye Emerson, Mr. Henderson's wife, as the narrator. Also heard were Stravinsky's *Circus Polka* and Ravel's *Tzigane*, with John Corigliano, concertmaster, as soloist.

## Reading Musician Retires from Church

READING, PENNA. — George D. Haage, manager of the Haage Concert Series here, will retire from his position as organist and choirmaster of St. Peter's Catholic Church on July 1 after a half-century of uninterrupted service. Mr. Haage will continue as sponsor of the concert series he began 46 years ago, however, and he will go on with his activities as a music teacher. He has stated that he hopes to use the time gained by his partial retirement to travel in Europe and South America.

## With the Managers

Thomas A. Greene, assistant manager of the Philadelphia Orchestra since 1949, has been signed as general manager of the New Orleans Philharmonic-Symphony. Mr. Green follows in the path of Alexander Hilsberg, former associate conductor of the Philadelphia Orchestra, who became music director of the New Orleans orchestra in March, 1952. Joseph H. Santarlasci has been named to succeed Mr. Green as assistant manager of the Philadelphia Orchestra. Earl McDonald continues as manager.

Roger G. Hall, who has just completed his first season as manager of the Erie Symphony, has been appointed assistant manager of the Chicago Symphony for the coming season. He was manager of the Fort Wayne Symphony for three years before accepting the Erie post last year.

Phil Tippin has been appointed director of the lecture and special attractions division of National Concert and Artists Corporation. During the past five years, Mr. Tippin has been associated with NCAC as midwestern manager of the same division.

The National Music League announces that, with the completion of its auditions for 1953, Betty Allen, soprano, and Jeaneane Dowis, pianist, have been awarded management contracts. The third artist in the League's exchange-of-artist program with the Jeuneuses Musicales de France will be Blanche Tarjus, violinist, who will come to the United States early next year. The League also announces that Mrs. Samuel Horton Brown will serve as its West Coast representative. She is planning tours next season for James Wolfe, pianist, and the Rosenberg Duo. Inquiries should be addressed to Mrs. Brown at 1737 Malcolm Ave., Los Angeles 24.

Colbert-Laberge Concert Management has added Hans Hotter to its artists roster for next season, during which he will again appear with the Metropolitan Opera Company.

## New Haven Symphony To Play Pops Series

NEW HAVEN.—Pops concerts by the New Haven Symphony in the Yale Bowl will start late in June, to continue at two-week intervals throughout the summer. The six-concert series, entering its ninth season this year, is managed by the local Junior Chamber of Commerce.



## CURLING IN CANADA

The Song Masters try their hand at an old Scottish game, curling on the ice, at a party following their appearance in the Welland-Port Colborne (Ont.) Community Concerts. To their left are W. E. James, president of the association, and George Scott, board member. Holding the curling stone is Helana Kaprielian, accompanist, with R. A. Pridmore, treasurer.



# Così Fan Tutte Wins Favor in Boston During the Metropolitan Opera's Visit

**Boston**  
ONCE again the Metropolitan Opera has visited the town and has left the usual mingling of impressions. The big hit of the engagement, musically, in public interest, and in the sheer cleverness and chic of production, was *Così fan tutte*, presented at the Boston Opera House on Friday night, April 24. As Fiordiligi, Eleanor Steber, in my belief, achieved some of the finest classical singing this generation will hear. Admirably matched, in singing and acting, were Blanche Thebom, Richard Tucker, Frank Guarrera, John Brownlee and Roberta Peters. But the conducting of Fritz Stiedry, so flexible, tender, and Mozartian, was the generating power of the whole performance.

La Forza del Destino opened the week on April 20. Zinka Milanov, in the comparatively thankless role of Leonora—the part consigns the leading soprano to her dressing room for an act and a half—was at the top of her vocal form. Seldom have I heard Pace, pace, mio Dio sung so beautifully. Leonard Warren was superb as Don Carlo, and Richard Tucker was a fine Don Alvaro, though not in his finest voice. Mildred Miller did what she could as Preziosilla in the stupid Rat-a-plan scene. (Next year, I am told, that will be dropped from the production.)

Carmen on Tuesday found Risé Stevens contending with an ailing throat, but she did well enough, with Mario Del Monaco as a wooden but audible Don José. Mr. Guarrera adequate as Escamillo, and Nadine Conner a competent Micaëla. The passionate conducting of Fritz Reiner, however, was the really first-rate element of the performance.

Tosca, with Dorothy Kirsten in the title role, Eugene Conley as Cavaradossi, and George London making his local operatic debut as Scarpia, was satisfyingly violent. The stage direction of the seduction scene, in the second act, I thought must have been found in a rare prompt book co-authored by Theda Bara and Jack the Ripper. Aida was its usual spectacular self, with Herva Nelli substituting for Delia Rigal as Aida. Miss Thebom, as Amneris, provided the feature performance.

## One-Sided Rosenkavalier

Strauss's *Der Rosenkavalier* was a curiously one-sided performance, the conducting of Mr. Reiner offering the only excitement. Onstage, matters were soggy and dull, for the Marchallin of Astrid Varnay was peculiarly cold and uninteresting and the Ochs of Lorenzo Alvary much the same; John Brownlee barked as Faninal, and Hilde Gueden was a pallid Sophie. Miss Stevens' forced defection gave Mildred Miller a chance to show us her Octavian, a role she had, by report, sung but once before. All its details Miss Miller had not yet mastered, but she had the basic talents for the part.

Miss Kirsten and Mr. Conley, as the protagonists of *Madama Butterfly*, were satisfactory, and Hilde Gueden was much better as Gilda in *Rigoletto* than she had been as Sophie. Mr. Warren was a fine *Rigoletto*, and Jan Peerce and Jerome Hines were quite suitable in the roles of the Duke and Sparafucile.

The big surprise of the week, to me, came at the final performance, a Sunday matinee of *Lohengrin*, April 26. That surprise was the lustrous, moving and beautifully voiced Elsa of Eleanor Steber, and the fine legato shown by Brian Sullivan in the title

role, which he was said to have essayed but once before.

Sigurd Bjoerling made a successful Boston debut as Telramund, and Margaret Harshaw made what probably was her final Boston appearance in a contralto role, that of Ortrud. This was never one of her best parts, however; though she is a most intelligent artist, Ortrud asks for a darker voice than Miss Harshaw's. Deszo Ernster was unusually able as the King. The restaged and scenically somewhat refurbished production was a big improvement.

—CYRUS DURGIN

## Metropolitan Opera Returns to Memphis

MEMPHIS.—The Metropolitan Opera's two-day visit to Memphis, on May 6 and 7, marked the company's eighth annual appearance in this city. The presentations were *Samson et Dalila* and *Aida*, both given vital and thrilling performances. The particularly bright star on both nights was Fausto Cleve, the conductor, who had the entire company under complete control at all times, and who maintained a musical and dramatic pace, especially in *Aida*, that was truly exciting.

Among the singers, Risé Stevens dominated the *Samson et Dalila* performance, ably seconded by Deszo Ernster in the role of the Old Hebrew. Ramon Vinay acted well as Samson, Sigurd Bjoerling was the High Priest, and Norman Scott took the part of Abimelech. Zinka Milanov and Blanche Thebom, the *Aida* and Amneris in the Verdi opera, gave the best of their singing and acting gifts to their parts. Robert Merrill was Amonasro; Mario del Monaco, Radames; Lubomir Vichogonov, the King; and Nicola Moscona, Ramfis.

The chorus, orchestra, and ballet were all outstanding, and the new staging of the operas helped to reveal them in their true greatness.

—BURNET C. TUTTILL

## Lausanne Winners Engaged for Opera

LAUSANNE.—Three years ago the City of Lausanne organized an International Competition for Opera Singers. Conducted annually since then, the competition has given prominence to such young American winners as Teresa Stich-Randall, now appearing in European opera houses; Anne Mc-Knight, who has sung leading roles with the New York Opera Company; and Grace Hoffman, who was engaged for a season by the Zurich Opera Company as a result of being a prize winner. The success in the competition of the Belgian contralto Rita Gorr led to her engagement by the Paris Opéra.

The jury for the competition has included some of the most able and noted musicians, including among others Claude Delvincourt, director of the Paris Conservatory; the late Frederick Jacobi, American composer; Toti dal Monte, Italian opera soprano; and Ninon Vallin, French opera soprano and recitalist.

—ALFRED POCHON

## Piano Teachers To Convene in July

The 1953 National Convention of the International Piano Teachers Association will be held in New York from July 13 to 14, under the direction of Robert Whitford, the association's founder and president.

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## Education in New York

The Juilliard School of Music has appointed C. Harold Gray, former dean and president of Bard College and most recently head of the English department at Rensselaer Polytechnic Institute, to the directorship of its division of academic studies. He will supervise all non-musical curricula in connection with the Juilliard degree program. Other appointments include that of Oscar Shumsky, who will join the string faculty, and Frances Mann, who has been promoted from the piano faculty to the acting directorship of the preparatory division. Miss Mann replaces Robert Hufstader, who has accepted the directorship of the Rollins College conservatory of music as well as the conductorship of the Winter Park (Fla.) Bach Festival.

Queens College's choral society, choir, and orchestra offered a world premiere and two first American performances in a concert on May 9 at the Hunter College Auditorium. A one-movement Prologue by John Castellini of the faculty, who conducted, was given for the first time anywhere. Alessandro Scarlatti's Te Deum Laudamus and Sammartini's Sinfonia in F were performed for the first time in this country.

Adelphi College choral groups presented Bach's St. Matthew Passion on May 17, with Ruth Diehl, Lydia Summers, William Hain, and George Britton as soloists. On May 21 and 22, Donizetti's Pon Pasquale was given. The opera was staged by Alfredo Valenti and conducted by Donald Comrie.

Alfredo Martino's pupil Roger Doucet, tenor, has been awarded a contract with the Philadelphia Civic Grand Opera.

Amy Ellerman's pupils took part in An Opera Showcase given at the Master Institute of New York on May 17 in co-operation with the American Theatre Wing. Heard in excerpts from several operas were Floramay Gannon as Violetta, Joseph Scandur as Germont, Roland Miles as Don José, Lillian Thomason as Marthe and Amneris, Eleanor Daniels as Siebel, Jean Swetland as Marguerite, and Steven Manning as Mephisto.

Hans Barth will go to San Antonio, Tex., on June 22 to begin the first of six five-day summer refresher courses for piano teachers. Two will take place at Mars Hill College, Mars Hill, N.C., one beginning on July 14 and one on Aug. 4. The others will be held in Memphis, Tenn., beginning July 6; at Marywood College, in Scranton, Penna., beginning July 27; and in New York, beginning Aug. 17. During each course, Mr. Barth will play a piano recital, the program of which will include his new Third Piano Sonata. He will also offer two programs composed of new compositions written specifically for teaching purposes.

## Other Centers

The Music and Arts Institute of San Francisco has announced that Lili Kraus will join its faculty for the summer session, which runs from June 20 through Aug. 22. Miss Kraus will conduct daily classes in piano technique, recital repertoire, and concertos. She will also give private lessons and play several public recitals.

The Marlboro School of Music, at Marlboro, Vt., will begin its third season on July 13, offering a six-week

course in ensemble playing. The faculty includes Rudolf Serkin, Eugene Istomin, Blanche Louise, and Marcel Moyse, and Herman Busch. Mrs. Jacob P. Estey is the newly-appointed executive director. Six public concerts will be played on Sundays by the faculty and qualified students.

The Peabody Conservatory of Music has appointed Paul Callaway, organist and choirmaster of the Washington Cathedral to its organ faculty. On May 15, the Peabody opera workshop gave a performance of Menotti's The Consul. Ernest Lert was in charge of the production. The conservatory's regular summer session will open June 29 and extend through Aug. 8.

The Berkeley Summer Music School at North Bridgton, Me., opens its six-week session on July 13. Enrollment is limited to violinists and pianists. Special emphasis is placed on chamber music performances. Harold and Marion Berkley are the co-directors.

Ellen Ballon will return to her alma mater, the McGill Conservatorium of Music, in Toronto, to conduct master classes during the 1953-54 academic year. Next season marks the school's fiftieth anniversary.

The Oscar Seagle Opera Workshop, at Schroon Lake, N.Y., will open its 1953 summer season on July 3 with a benefit concert by Dorothy Eustis, pianist. The proceeds of the concert will be applied to the restoration of the roof of the Seagle Opera Theatre, which collapsed under heavy snows more than a year ago.

The Los Angeles Conservatory of Music has announced that Rosina Lhevinne will give her eighth annual series of master piano classes there this summer. Auditions will also be held for the Josef Lhevinne Memorial Scholarship.

The National Music Camp at Interlochen, Mich., will open its 1953 summer session on June 28. Joseph E. Maddy will again direct the camp's activities, which are to end on Aug. 24.

The String and Ensemble Music Summer School at Kneisel Hall, Blue Hill, Me., will re-open this year. The faculty is to include Edouard Dethier, Joseph Fuchs, Artur Balsam, and Marie Roemaet Rosanoff.

The Summer Harp Colony of America, directed by Carlos Salzedo, will open its sessions on June 15 in Camden, Me. Besides offering private instruction, Mr. Salzedo will hold special classes for prospective orchestral harpists. As in previous years, leading members of the colony will appear in concerts in Camden, Blue Hill, and nearby music centers.

Yale University's Norfolk Music School will open June 18; Bruce Simonds will again be director. Instruction in singing, instrumental playing, and composition will be offered during the six-week session. In addition to the Yale music faculty the staff will include Cesar Lombardi Barber, associate professor of English at Amherst College, and Virginia French Mackie, instructor in music at the University of Kansas City.

The Cleveland Institute of Music's string quartet was heard on May 13 in a program of works by Haydn, Brahms, and Mendelssohn. Student compositions played at other recitals last month included string quartets by Robert Fields and Hale Smith and Jane Corner's Suite for Piano, Menuet for Violin and Guitar, and Scherzo for Violin and Piano.



Boyd Neel (right), recently appointed dean of the Royal Conservatory of Music in Toronto, is shown with Edward Johnson, chairman of the board

## Boyd Neel To Head Toronto Conservatory

TORONTO.—Boyd Neel, conductor and founder of the Boyd Neel Orchestra, has been appointed dean of the Royal Conservatory of Music in Toronto and will assume his duties on Sept. 1. His appointment as dean completes the administrative reorganization at the conservatory occasioned by the retirement of Sir Ernest MacMillan as dean of the faculty of music in April, 1952. Edward Johnson, chairman of the conservatory's board of directors, has been serving temporarily in an administrative capacity since that time.

A graduate of Cambridge and a promising young physician, Mr. Neel abandoned a medical career for music in 1934, two years after he had organized his own orchestra of aspiring London musicians. The Boyd Neel Orchestra has since met with considerable success in its extensive tours and recording enterprises. Also known as a lecturer and as a guest conductor of leading British and European orchestras, Mr. Neel was made a Commander of the British Empire for his contribution to British music. His recent appointment in Toronto, announced by Sidney Smith, of the University of Toronto, with which the conservatory is affiliated, has the warm approval of faculty members and other musical leaders here.

—COLIN SABISTON

## Philadelphia School Holds Commencement

PHILADELPHIA.—The 76th annual concert and commencement of the Philadelphia Conservatory of Music, Maria Ezerman Drake, director, was held in the ballroom of the Bellevue-Stratford Hotel on the evening of May 25. The musical program opened with a group of choral works by Mozart, Palmgren, and William Schuman sung by the Conservatory Chorus under the direction of Allison R. Drake. Douglass Fidler was at the piano. Boris Koutzen then conducted the Conservatory Orchestra in Mozart's Symphony No. 29. Ruth Bromberg, pianist, played Chopin's Ballade in G minor and two Debussy preludes; Janet Spicer was soloist in Vaughan Williams' Concerto Academic for Violin and String Orchestra; Anita Broom, soprano, sang three Handel arias with orchestra; and Jack Maxin was soloist in Beethoven's Piano Concerto in B flat.

The event continued with an address by William Schuman, composer and president of the Juilliard School of Music. Mr. Schuman, who received the honorary degree of Doctor of Music last year, was given the honor in person this year. The evening closed with the presentation of diplomas and degrees by Willem Ezerman, president of the Philadelphia Conservatory of Music.



## Normand Lockwood's Prairie Is Introduced in Ann Arbor

(Continued from page 2)  
on Sunday evening. Her richly beautiful voice and finely controlled singing won tremendous admiration as it was heard in the Beethoven work and two Verdi arias, Ritorna vincitor, from Aida and Pace, pace, mio Dio, from La Forza del Destino. A rare performance, in concertante style, of Haydn's gem-like Le Midi Symphony; Samuel Barber's logical and coherent Second Essay, written in 1942, and Ravel's La Valse, brilliantly played, were the purely orchestral offerings. To cap the concert—and the festival — Mr. Ormandy led a Strauss waltz, and then brought the audience to its feet with the traditional au revoir work, the Michigan march.

Thor Johnson, who returns each season to conduct the 275-voice Choral Union, for this year had commissioned a work from Normand Lockwood, also a Michigan alumnus. The resultant composition, for chorus and orchestra, is called *Prairie* and is dedicated to Charles Sink. Together with Brahms' *Triumphlied*, it was sung by the Choral Union, trained by Lester McCoy, and conducted by Mr. Johnson in the Sunday afternoon concert. Mr. Johnson also conducted Schubert's *Overture in the Italian Style* and Bohuslav Martinu's *Concerto No. 2 for Piano and Orchestra*, with Rudolf Firkusny as soloist.

*Prairie*, based on the poem of Carl Sandburg, is a large-scale mood piece, expertly conveying the atmosphere of the Western plains and life thereon. Written by a composer of individuality and integrity, the musical epic unfolds in a positive and straightforward manner.

Brahms' *Triumphlied*, a setting of words from the Book of Revelation for eight-part chorus, orchestra, and organ, and dedicated to William I following the German victory over the French in the Franco-Prussian War, is best described by Brahms himself: "It is not difficult, you simply play *forte* . . . the chorus sings a peal of victory with all the bells." It was given a jubilantly praiseful performance by a group well schooled in the oratorio tradition. The baritone solo leading to the final *Hallelujahs* was sung by Ara Berberian, a member of the chorus.

### Firkusny Plays Martinu

Mr. Firkusny's championship of Martinu's piano works is well known. He gave the Second Piano Concerto, which was reorchestrated in New York in 1944, its initial performance in 1935. In collaboration with Mr. Johnson and the Philadelphia players, the pianist gave a musically sound presentation of the work. Its individual and independent style are representative of the Czech composer.

Bach's B minor Mass was performed under Mr. Johnson's direction by the Choral Union on Friday night. For the first time in festival history, it was given virtually complete. Although the chorus comported itself excellently, it was with the instrumental obligatos and the singing of Harold Haugh that the great score came to life. Thus the high point of the Mass was the Benedictus, as performed by the tenor and Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra.

This year, Alexander Hilsberg appeared as a guest from the New Orleans Philharmonic-Symphony, of which he is now musical director, following his seven years as associate conductor and even longer tenure as concertmaster of the Philadelphia forces. His program consisted of the

Overture to Rossini's *L'Italiana in Algeri*, Tchaikovsky's *Romeo and Juliet*, and Beethoven's *Violin Concerto*, with Mr. Francescatti as soloist. In these works, Mr. Hilsberg's increased security in interpretative ideas and conducting technique were apparent, and the orchestra responded sensitively.

The Festival Youth Chorus made its appearance in this program. Miss Hood had chosen to present a charmingly fresh suite of nine Benjamin Britten songs, orchestrated for the occasion by Marion McArtor, of the university of music faculty. The well-trained singing of this group of almost 300 grade-school youngsters was delightful. The orchestrations were skillful, adding color and stability without interfering with the fragile clarity of the child voices.

The 1954 May Festival has been announced for April 29 to May 2. The Philadelphia Orchestra, University Choral Union, and Festival Youth Chorus will again appear, with Mr. Ormandy, Mr. Johnson, and Miss Hood listed as conductors. Soloists will be announced at a later date.

### Teachers Association To Conduct Workshops

Five colleges and universities will participate in the fifth season of Voice Teacher Workshops of the National Association of Teachers of Singing, Inc. Designed as a means of implementing the recommendations of the association's Committee on Vocal Education, workshop programs will be conducted at Ohio State University, Columbus, Ohio, from Aug. 2 to 7; at Montana State University, Missoula, Mont., from Aug. 3 to 8; at Appalachian State Teachers College, Boone, N. C., from Aug. 16 to 21; at the University of Colorado, Boulder, Colo., from Aug. 16 to 21; and at Augsburg College, Minneapolis, Minn., from Aug. 24 to 28.

All members of the association, as well as recommended non-members, are eligible to enroll in workshop courses at the school of their choice. The tuition for each of the five workshops is \$20. Applications, accompanied by a \$5 registration fee, should be addressed to one of the five workshop directors, Dale Gilliland (Ohio), John Foster (Mont.), John Thut (Minn.), Mrs. Virginia Linney (N. C.), and Alexander Grant (Colo.).

### Manhattan School Among Those Offering Degrees

An article entitled *Mannes School To Offer Degree Course* (MUSICAL AMERICA, May, 1953) stated incorrectly that "until the Mannes School was granted permission by the state to offer a college degree, Juilliard was the only other institution of that kind in New York City". In addition to the Juilliard School, academic degrees have also been conferred by the Manhattan School of Music in the past and will continue to be.

### Correction

The caption for the picture of Clifford Curzon and the Budapest String Quartet on page 24 of the May issue of MUSICAL AMERICA referred to the cellist of the ensemble as Benar Heifetz. The cellist is Mischa Schneider.

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## Cincinnati

THERE was heart-warming evidence that Cincinnati has great appreciation of a fine symphony orchestra in the reception accorded the Boston Symphony when it played here under Charles Munch on April 24 at Music Hall. The event was the last of the Cincinnati Symphony's presentations this season.

The program opened with a sonorous, sturdy reading of Handel's Water Music Suite, continued with Honegger's Second Symphony and Ravel's La Valse, and concluded with a masterly performance of Brahms's Fourth Symphony. The American orchestra stirred patriotic pride because of its superb playing and civic pride because the excellent acoustics of our old Music Hall heightened the enjoyment of the concert.

The Cincinnati Symphony's closing pair of concerts, on April 17 and 18, brought Beethoven's Ninth Symphony. The choral work was outstanding, participants being groups from College of Mount St. Joseph-on-the-Ohio, Georgetown College, and Miami University; the Tri-State Masonic Glee Club; and the Earlham College-Earlham-Indiana University Community Chorus. The soloists were well matched and sang admirably: Nancy Carr, Janice Moudry, Andrew McKinley, and James Pease.

The festival spirit of the concert was further fostered by the presentation of awards to four members of the orchestra who had played in the ensemble for more than forty years—Emil Heermann, Herman Schuler, Leo Brand, and Samuel Schanes—and to James Heavener, stage manager for over forty years.

Ballet Theatre joined the symphony for afternoon and evening performances on April 11. Both ballets and leading dancers made the evening program one of the most satisfying ever given here by this company. The Harvest According was new to Cincinnati and a valuable addition to the company's repertory.

Myra Hess was soloist in the Schumann Piano Concerto in the Feb. 27 and 28 concerts, her interpretation carrying a stamp of integrity and sincerity rarely found.

## Cincinnati Profiles

The new composition in the program was Cincinnati Profiles, made up of four sections by composers who were recent students of Felix Labunski at the College of Music. John Larkin's Mount Adams had considerable color and atmosphere. Eugene Hemmer's Fountain Square also had color, forceful orchestral expression, and a somewhat personalized idiom. Although none of the four works seemed strikingly original, these two were the best. William Byrd's contribution was titled Seven Hills and Robert Whitcomb's From the Ohio River.

Pierre Luboshutz and Genia Nemennoff played Martinu's Concerto for Two Pianos and Orchestra in the March 20 and 21 pair of concerts. Martinu's work adds up to little, but at least it offered an opportunity to enjoy the remarkable team work, total sonority, and artistry of the duopians. The repetitiousness of Bruckner's Eighth Symphony mars the effect of its values, but Thor Johnson and the orchestra gave it a reasonably good reading.

For the special Easter Pop concert, Mr. Johnson conducted the orchestra in a work by a Cincinnati, Dr. Hugh H. Hengstenberg's Concert Piece, transcribed by Ernest Lorenz, of the

orchestra's viola section, and a work by a former Cincinnati, Ethel Glenn Hier's The Bells of Asolo. Miss Hier's composition had been favorably received when it was introduced here some years ago; a second hearing brought the opinion that it is enjoyable music, well orchestrated.

The Cincinnati Music Drama Guild gave Donizetti's The Daughter of the Regiment, March 17 to 19, and Benjamin Britten's The Beggar's Opera, May 5 to 9 at the Cox Theatre. The refreshing novelty of Britten's delightful score surpassed in interest that of the 113-year-old Donizetti work. David Ahlstrom's handling of the orchestra was particularly commendable in the Italian opera, and Hubert Kockritz conducted a captivating performance of the English one.

—MARY LEIGHTON

## Falla and Liszt Works Heard in Tucson

TUCSON.—In its final concert of the season on April 23, the Tucson Symphony was conducted by Frederic Balazs in a choreographed performance of Falla's El Amor Brujo, with Verna Williams, soprano, as soloist. The leading roles of Candelas and Carmelo were danced by Irina Kladiyova and Frank Pal. Also included in the program was Järnefelt's Berceuse and Preludium, with Anna Mae Sharp, the orchestra's concertmaster, as soloist.

On March 24 Mr. Balazs led the orchestra and the newly formed Tucson Community Chorus, Harold Porter, director, in a performance of Liszt's oratorio Christus. Eugene Conley was heard in the role of Christ. Elizabeth Jones and Harriet Muller, sopranos; Martha Salzmann, contralto; James King, tenor; and William Funk, bass, sang the supporting roles.

## Operas

(Continued from page 7)

Vernon and a libretto by Greta Hartwig, received its first performance in the Hunter College Playhouse on May 26. The cast, members of the opera workshop of the New York College of Music, included Fred Medinets, Carlos Sherman, Paul Lester, Sam Sakarian, Petra Garrisi, Tamara Berling, Louis Eisner, Clyde Maloney, and Fred Karfiol. The student orchestra was conducted by Siegfried Landau.

The argument of Mr. Vernon's new work is based on a print hanging in the New York Public Library at 42nd Street. A barber is shown refusing to shave a client who, it turns out, is a British officer charged with transporting troops to Boston in 1774. Miss Hartwig, at the composer's suggestion, has devised a plot that tells of a young Republican, Jeff, who unwittingly signs a contract with the Red-coated officer, Captain Crozier, in the belief that as an employed carpenter he will improve his chances of marrying the heroine, Sally. She and others in the community consider, first gloomily and then angrily, this apparent act of treason until the barber, Jacob Vrendenburgh, discovers the captain's trickery. The opera closes on a patriotic theme that, in a fairly maudlin way, embraces the idea that the lovers have been reunited.

What contributes most to weakening the cogency of this tale, as put forth by Mr. Vernon and Miss Hartwig, is a lack of point of view. Both of the



Paul Parker

## HARPIES VS. ARGONAUTS

A scene from Marc Blitzstein's *The Harpies* (1931), given its premiere on May 25 by the Manhattan School of Music opera workshop (see p. 7)

authors seem undecided as to whether the situation is essentially comic or serious.

Mr. Vernon's score is pleasingly lyric and skillfully orchestrated. Concealed along fairly simple lines, its general format of arias and ensemble pieces follows the action in a straightforward manner. It is burdened, however, with a confusion of styles that leads one to ask: what is the point, musically? (Such divergent sources as Gershwin, Sullivan, and Strauss are tapped recurrently.) With a sharper focus on the dramatic material involved, not from moment to moment or from aria to aria, but as regards the whole and the sum of its parts, the composer might have provided the music with some personality of its own.

Although the singers were frequently overpowered by the orchestra, they disported themselves admirably. Particularly impressive vocally were Mr. Sherman, in the title role, and Miss Garrisi, as Sally. The farcical by-play of Messrs. Maloney and Karfiol, as the sailors, and Mr. Eisner, as a ragman, was thoroughly amusing. The attractive setting and costumes were by Sally Smith.

The opera was prefaced by performances of Henry Cowell's Hymn

and Fuguing Tune, No. 2, and Paul A. Pisk's Shanty-Boy, played by the orchestra under Mr. Landau's direction.

—C. B.

## Bach Aria Group Appears In New Haven Concert

NEW HAVEN.—The Bach Aria Group, William H. Scheide, director, made its season's last appearance here on May 6 when it joined the New Haven Symphony, under the direction of Frank Brieff, in a program devoted to arias and cantatas of Bach. The concert marked the first time the ensemble had appeared with an out-of-town orchestra. Soloists were Eileen Farrell and Jan Pearce. The New Haven Chorale, Alden Hammond, director, also participated.

## Elkhart Symphony Concludes Fifth Season

ELKHART, IND.—The Elkhart Symphony, Zigmont Gaska, conductor, was assisted by the combined choirs of Goshen College in a performance of Brahms's Requiem on May 7, the fourth and last concert in the orchestra's fifth season. Soloists were Julia Latta Dietz, soprano, and Abner Martin, baritone.

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